

कादम्बरी - उत्तरभाग
ed. with Notes by
P. V. Kane.

KÂDAMBARÎ

(UTTARABHÂGA)

EDITED

With an Introduction, Notes and Appendices,

BY

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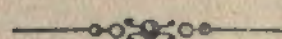
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PREFACE.



THE present work contains the Uttarabhâga of Kâdambarî. It is brought out on the same lines as my edition of a portion of the Pûrvabhâga. In preparing the notes to this edition I was fortunate enough to secure two commentaries that were hitherto unknown, *viz.* that of Arjuna and another by an anonymous writer (for an account of which *vide* Introduction). I have spared no pains to make the notes as useful to the University student as possible.

My sincerest thanks are due to Mr. P. Varadachari, Librarian of the Govt. Oriental MSS. Library at Madras and to Mr. T. Ganpatis'âstri of Trivandrum for arranging to send me promptly transcripts of the two commentaries. I am highly obliged to Sirdar K. C. Mehendale of Poona for furnishing me with information concerning the commentaries on the Kâdambarî. I cannot conclude this brief preface without sincerely thanking the proprietor of the Nirṇaya-sâgara Press for the promptness and care with which he carried the work through the press in the short space of a few months.

P V. KANE.

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List of some important abbreviations.

अ०—अध्याय.

अमरः—The कोश of अमरसिंह.

क—Mr. Kale's edition of the कादम्बरी.

का. सू.—काव्यालंकारसूत्र of वामन.

किराता०—किरातार्जुनीय of भारवि.

न—The Nirṇayasâgara edition of the Kâdambarî.

प—Dr. Peterson's edition of the Kâdambarî.

पा०—The अष्टाध्यायी of पाणिनि.

मनु०—मनुस्मृति (निर्णयसागर ed.)

रघु०—रघुवंश of कालिदास.

सि. कौ—सिद्धान्तकौमुदी of भट्टोजिदीक्षित.

Ânand.—Ânandâs'rama series (of Poona).

Ar.—Arjuna's commentary on the Uttarabhâga.

K—Mr. Kale's edition of the Kâdambarî.

N—The Commentary of Siddhachandra contained in the Nirṇayasâgara edition.

P—Dr. Peterson's edition of the Kâdambarî.

T—The commentary by an anonymous author on the Kâdambarî, a transcript of which was supplied to us by Mr. T. Gaṇapati S'âstriar.

Introduction.

I. Personal History of Bâṇa.

About the personal history of Sanskrit authors and especially poets, our knowledge is generally very meagre. In the case of many Sanskrit poets, we know next to nothing beyond their names. Around the names of some (*e. g.* Kâlidâsa), tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works.* Bâṇa perhaps stands at the head of such Sanskrit authors. To his Kâdambarî is prefixed a brief account of his family. But in his Harshacharita, we find a much fuller account of his ancestors and of himself. The first two Uchchhvâsas of the Harshacharita are taken up with the history of Bâṇa's forefathers and of Bâṇa himself. The personal narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâṇa as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bâṇa's personal history.

The genealogical tree of Bâṇa's family as constructed

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* In this connection we may mention Bilhaṇa and Mankha who, in the Vikramânkadevacharita and S'rîkanṭhacharita respectively, furnish a full account of their lives, their contemporaries &c.

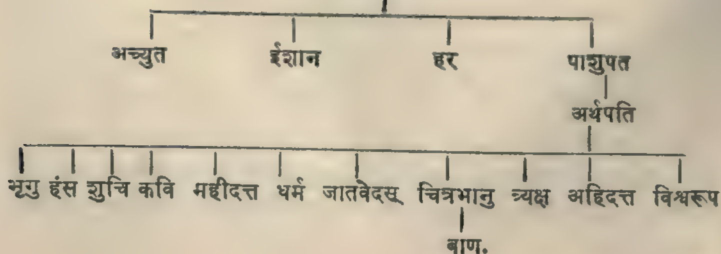
from the Harshacharita* is given in the footnote below. In the introductory verses to the Kâdambarî the genealogy is given as follows. Kubera was a Brâhmaṇa of the Vâtsyâyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhânu who was Bâṇa's father. The student will notice that in this narrative, Pâs'upata, who appears to have been the great-grand-father of Bâṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bâṇa (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the MSS. used for preparing the printed editions of the Kâdambarî.

The progenitor of Bâṇa's family, Vatsa, lived in a place called Prîtikûṭa on the banks of the Hiraṇyabâhu, otherwise called S'oṇa. Bâṇa's mother, Râjadevî, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bâṇa had the misfortune to lose his father when he was about fourteen years old. Bâṇa tells us that he thereafter led a wandering life. He mentions as the

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* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच.

कुबेर (a descendant of वत्स).



companions of his wanderings a number of persons*. Although Bâṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brâhmaṇâdhivâsa (or Prîtikûṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bâṇa sat in his house after the midday meal, his cousin (born of a S'ûdra woman) Chandrasena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bâṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was:—"Emperer Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgivings as to how he would be received at the court of Harsha, Bâṇa performed some auspicious rites and set out from his native place Prîtikûṭa. On the third day he reached the camp of Harsha which was then on the Ajirâvatî near the town Maṇitâra.

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* "अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भाषाकविरीशानः परं मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारबाणवासबाणौ, वर्णकविर्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, बन्दिनावनङ्गबाणसूचिबाणौ, कात्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चामीकरः, हैरिकः सिन्धुषेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा, पुस्तकृत्कुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्रचूडः ।"

When Bâṇa was presented to Harsha who had with him the son of the king of Mâlvâ, the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour, Bâṇa returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudṛishṭi entertained him with a recital of the Vâyupurâṇa. Then the bard Sûchibâṇa recited two verses (Âryâs), which pointedly referred to the life of Harsha. All were charmed and Bâṇa's cousins (sons of his paternal uncles), Gaṇapati, Adhipati, Târâpati and S'yâmala looked at one another and the youngest of them, S'yâmala, made bold to ask Bâṇa to tell them from the beginning the wondrous story of Harsha's life. Bâṇa expressed his inability to do justice to the mighty deeds of the emperor and, as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned here.

As to the later stages of Bâṇa's life we have no account left. He died leaving his romance of Kâdambarî unfinished. Bâṇa's son tells us in the introduction to the Uttarabhâga that he finished the Kâdambarî as a work of filial duty and not out of pride*. Dr. Buhler says that the name of Bâṇa's son was Bhûshaṇabâṇa†. In some MSS. of the Kâdambarî, the son is called Pulinda‡ or Pulina. Dhana-pâla, while praising Bâṇa in his introduction to the Tilaka-manjarî, seems to suggest that Pulinda was the name of his son§.

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* "याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः। दुःखं सतां तदसमाप्तिकृतं विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥"

† See Dr. Peterson's Introduction to Kâdambarî p. 40.

‡ *Vide* Prof. S. R. Bhandarkar's report on the search for MSS. 1904–5, 1905–6 p. 39; see also Dr. Stein's Catalogue of Sanskrit Mss at Jammu p. 299.

§ केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् ।
किं पुनः क्लृप्तसन्धानपुलिन्ध्र (न्द ?) कृतसन्निधिः ॥ verse 26.
(It will be noticed that the verse has two meanings).

It is said that the poet Mayûra was a contemporary and father-in-law (or brother in-law) of Bâṇa. Mayûra praised the sun in hundred verses, which make up the Sûryas'ataka and became free from leprosy. Bâṇa became jealous of him, maimed himself, composed the Chanḍîs'ataka in honour of Durgâ, who made him all right. The story of Mayûra's freedom from disease is alluded to in the Kâvyaprakâs'a*. There are Subhâshitas in which Bâṇa and Mayûra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sûryas'ataka are quoted in the Dhvanyâloka (latter half of 9th century A. D.)‡. So it is not beyond the bounds of probability that Bâṇa and Mayûra were contemporaries. A Mayûraka is mentioned as one of the companions of Bâṇa in his wanderings (see the passage quoted above on p. IX). But as he is mentioned there as a snake-doctor (Jângulika = Vishavaidya), it seems to us that he is not the same as the poet Mayûra.

II The date of Bâṇa.

As we are fortunate in possessing some account of Bâṇa from his own pen, so also we are lucky in being able to fix the date of Bâṇa beyond the possibility of cavil. As a matter of fact, Bâṇa's date is one of the surest planks in the tottering structure of ancient Indian Chronology.

This is not the place to set out in detail how Bâṇa's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen Thsang, was in India from 629 A. D. to

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* 'आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्'

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।
श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः ॥'

This verse is ascribed to Râjas'ekhara and is quoted in the Subhâshitâvali and the S'ârngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोरवनीश्वरः ।
श्रीहर्ष इव संघट्टं चक्रे बाणमयूरयोः ॥'

नवसाहसाङ्कचरित quoted from Mr. Pârakhi's work.

‡ The verse 'दत्तानन्दाः' &c. at p. 99.

645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bâṇa and the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bâṇa, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 648 A. D. It is beyond the scope of this introduction to give an account of Harsha. The curious reader should refer to Dr. Peterson's Introduction, to the 13th chapter of Mr. V. A. Smith's monumental work 'the early History of India' and to the late Pârakhi-s'âstri's works on Bâṇa and Harsha in Marâthi. Therefore Bâṇa must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bâṇa is mentioned by Ruyyaka in his Alaṁkârasarvasva a number of times*. We are told by him that he wrote a work called Harshacharitavârtika †. Ruyyaka wrote his Alaṁkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, mentions Bâṇa by name a number of times‡. Kshemendra

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* " 'यस्तपोवनमिति मुनिभिः...'इत्यादि हर्षचरिते श्रीकण्ठाख्यजनपदवर्णने" p. 47 of अलंकारसर्वस्व; "यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु 'यदि बाल इति सुतरामपरित्याज्योऽसि...' " p. 139; "यथा वा हर्षचरितप्रारम्भे ब्रह्मसदसि वेदस्वरूपवर्णने ।...एवं तत्रैव मुनिक्रोधवर्णने, पुलिन्दवर्णनादौ ज्ञेयम्" p. 182.

† 'एषा (उत्प्रेक्षा) च समस्तोपमाप्रतिपादकविषयेऽपि **हर्षचरितवार्तिके साहित्यमीमांसायां** च तेषु तेषु प्रदेशेषूदाहृता' p. 61 of अलंकारसर्वस्व.

‡ In his औचित्यविचारचर्चा he quotes the verse 'स्तनयुगमश्रुस्नातं' &c, and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार &' ".

tells us that he wrote his Kavikanṭhâbharaṇa and Suvṛitta-tilaka in the reign of king Anantarâja (1028–1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.–1088 A. D.). So he flourished in the latter half of the 11th century A. D.

(3) Namisâdhu, the commentator of Rudraṭa's Kâvyâlaṁkâra, mentions the Kâdambarî and the Harshacharita as specimens of the two types of prose composition, *viz.* Kathâ and Âkhyâyikâ*. From the last verse of his comment, we learn that Namisâdhu wrote in 1069 A. D.

(4) Bhôja in his Sarasvatîkanṭhâbharaṇa has a few references to Bâṇa. In one place we are told that Bâṇa does not excel so much in poetry as in prose†. The exact dates of Bhôja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The Das'arûpa of Dhanaṁjaya mentions Bâṇa by name‡. Dhanaṁjaya was patronized by king Munja§. If Munja is the uncle of the great Bhôja, as it seems to be the case, Dhanaṁjaya flourished before 1000 A. D.

(6) Abhinanda wrote the Kâdambarîkathâsâra, in which he faithfully versifies the story of Bâṇa's Kâdambarî. Abhinanda tells us that his great-great-grand-father, S'aktisvâmin, was a minister of Muktâpîḍa, a king of the Karkôṭa family¶. Abhinanda is praised for the excellence of his

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* See comment on काव्यालंकार of रुद्रट XVI. 22 and 26.

† 'यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः ।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bâṇa 'हर इव जितमन्मथः गुह इवाप्रतिहतशक्तिः.'

‡ 'यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य' under II. 35 (निर्णय० ed.); 'यथा कादम्बर्यां वैशम्पायनस्य' under IV. 66.

§ 'आविष्कृतं मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the दशरूप.

¶ 'स शक्तिस्वामिनं पुत्रमवाप श्रुतशालिनम् । राज्ञः कर्कोटवंशस्य मुक्तापीडस्य मन्त्रिणम् ॥' verse 7 of कादम्बरीकथासार.

Anushṭubh verses by Kshemendra in his Suvṛitta-tilaka*.

(7) The author of the Dhvanyâloka, Ânandavardhana, flourished in the reign of king Avantivarman (855-883 A. D.)† of Kashmir. In the Dhvanyâloka, Bâṇa and his two prose compositions are mentioned by name‡. From this it follows that in the latter half of the 9th century Bâṇa's works had attained a pre-eminent position in the world of letters.

(8) Vâmana, in his Kâvyâlaṁkârasûtravṛitti seems to quote a few words from the Kâdambarî§. Vâmana flourished in the latter half of the 8th century. We shall briefly indicate the data that enable as to arrive at this date for Vâmana. (a) Vâmana quotes from the Uttararâmacharita of Bhavabhûti a verse¶. Bhavabhûti flourished before 700

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* 'अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी। विद्याधरस्य वदने गुलिकेव प्रभावभूः ॥'

We wish here to call the attention of the reader to a curious fact. Abhinava-gupta says in his Dhvanyâlokalochana that Bhaṭṭajayantaka wrote Kâdambarîkathâ-sâra; p. 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्." The question arises whether this is a different work from that of Abhinanda, or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribes. We know that Abhinanda was the son of Bhaṭṭajayanta, called Vṛittikâra.

† 'मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः। प्रथां रत्नाकरश्चागात्साम्राज्येऽवन्तिवर्मणः ॥' राजतरङ्गिणी V. 34.

‡ यथा स्थाण्वीश्वराख्यजनपदवर्णने **भट्टबाणस्य** 'यत्र च मत्तमातङ्गगामिन्य &c' ध्वन्यालोक p. 100; यथा **हर्षचरिते**–'समवाय इव विरोधिनां पदार्थानाम्' p. 101; यथा **हर्षचरिते** सिंहनादवाक्येषु–'वृत्तेऽस्मिन्महाप्रलये &c.' p. 127; 'यथा **कादम्बर्यां** कादम्बरीदर्शनावसरे' p. 87. On p. 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita without naming it.

§ "'**अनुकरोति भगवतो नारायणस्य**' इत्यत्रापि, मन्ये, सशब्दः कविना प्रयुक्तो लेखकैस्तु प्रमादान्न लिखित इति" on 'आहेति भूतेऽन्यणलन्तभ्रमादू ब्रुवो लटि' काव्यालंकारसूत्र V. 2. 44. For the words '**अनुकरोति** भगवतो नारायणस्य' see कादम्बरी p. 6 of Dr. Peterson's edition.

¶ 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः &c.' on काव्यालंकारसूत्र IV. 3. 2 (रूपक).

A. D*. So Vâmana is later than 700 A. D. (b) He is often quoted by Pratîhârendurâja, the commentator of Udbhaṭa's Kavyâlaṁkâra†. Pratîhârendurâja, who was a pupil of Mukula, son of Kallaṭa, flourished in the first half of the 10th century. Therefore Vâmana is earlier than 900 A. D. (c) Abhinavagupta says‡ that Ânandavardhana, bearing in mind the conflicting views of Vâmana and Bhâmaha as regards Samâsokti and Âkshepa, gave the verse 'Anurâgavatî sandhyâ &c.' (p. 37 Dhvanyâloka) as an example. So according to Abhinavagupta, Vâmana flourished before Ânandavardhana *i. e.* before the latter half of 9th century A. D. (d) A Vâmana is mentioned as the minister§ of king Jayâpîḍa (745—776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kâvyâlaṁkârasûtra. These four lines of inquiry make it highly probable, if not certain, that Vâmana flourished in the latter half of the 8th century. Bâṇa's Kâdambarî was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bâṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampû and the Kîrtikaumudî that refer to Bâṇa. We refrain from quoting them for want of space.

The date of Bâṇa is of paramount importance for the chronology of Sanskrit writers. Bâṇa in the introduction to his Harshacharita mentions a number of Sanskrit works and poets¶. The first half of the 7th century is the *terminus*

* See Dr. Bhandarkar's preface to the Mâlatîmâdhava p. IX.

† See Folios 12, 55, 56, &c., of the Deccan college Ms. of Pratîhârendurâja's commentary.

‡ 'वामनाभिप्रायेणायमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्ग्रन्थकृत् ।' लोचन p. 37.

§ 'मनोरथः शंखदत्तश्चटकः सन्धिमांस्तथा । बभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' राजतरंगिणी IV. 497.

¶ The works and poets mentioned by name are:–Vyâsa, Vâsavadattâ, Bhaṭṭâra–Harichandra, Sâtavâhana, the Setu of Pravarasena, Bhâsa, Kâlidâsa, Bṛihatkathâ and Âḍhyarâja.

ad quem of these poets. In this connection we strongly recommend that the student should read Dr. Peterson's valuable and instructive Introduction to his edition of the Kâdambarî. Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty*.

As one point (*viz.* the relative position of Subandhu and Bâṇa) on which we differ from Dr. Peterson is of great importance in connection with the date of Bâṇa, we shall discuss it here.

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* The following are the most important among the points on which we differ from Dr. Peterson, though with the greatest diffidence—(1) 'it is clear that by *Âkhyâyikâ* in the present passage, Bâṇa refers *to metrical stories,* such as furnished him with the material of his own romance' (p. 70); (2) Bhâsa being the contemporary or immediate predecessor of Bâṇa (p. 71); (3) the Vāsavadattâ mentioned in the Harshacharita is not the one that was written by Subandhu; (4) the Nâṭakas, with a sûtradhâra in their beginning, were novelties in Bâṇa's day (p. 80); (5) Kâlidâsa was a contemporary of Bâṇa (p. 81); (6) Âḍhyarâja, mentioned in the Harshacharita, is not a proper noun (p. 96); (7) that Indian Astronomy, as taught by Ârybhaṭa and Varâhamihira and as known to Kâlidâsa and Bâṇa, is of Greek origin. About Âkhyâyikâ, we shall speak later on. It should be noted that in the Mâlavikâgnimitra, Kâlidâsa calls himself 'Vartamânakavi' and styles Bhâsa as of world-wide fame. So Bhâsa, who must have preceded Kâlidâsa by some generations, could not have been a contemporary or immediate predecessor of Bâṇa. We shall show that Subandhu preceded Bâṇa. That Âḍhyarâja was a name we know from a verse that occurs in the Sarasvatîkaṇṭhâbharaṇa (vol. I p. 136 Benares edition) 'केऽभूवन्नाढ्यराजस्य काले प्राकृतभाषिणः । काले श्रीसाहसाङ्कस्य के न संस्कृतभाषिणः ॥' The commentary explains that आढ्यराज stands for शालिवाहन and साहसाङ्क for विक्रम. It is not possible to dismiss the other points briefly. Although we are sorry that the profession we have been compelled to pursue by force of circumstances will hardly allow us to prosecute antiquarian researches, we intend, time and inclination permitting, to dicuss the other points elsewhere.

Dr. Peterson was inclined to place Subandhu, the author of the extant Vâsavadattâ, after Bâṇa. His reasons are given on pp. 71—73 of his Introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present Vâsavadattâ had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bâṇa and Bhavabhûti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bâṇa who seems to have himself thought very highly of such puzzles as Prahelikâs ? It is curious to note that Dr. Peterson, in his preface to the Subhâshitâvali of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bâṇa in his Introduction to the Kâdambarî.

We think that the Vâsavadattâ praised in the Harshacharita so* eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vâmana's Kâvyâlaṁkârasûtravṛitti, a passage is quoted from the extant Vâsavadattâ of Subandhu with very slight variations†. We have seen above that Vâmana probably flourished in the latter half of the 8th century and that he quotes the Kâdambarî also. So both Bâṇa and Subandhu flourished before 750 A. D.

(2) Kavirâja, the author of the Râghavapâṇḍavîya, mentions Subandhu, Bâṇa and himself as the masters of

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* कवीनामगलद्दर्पो नूनं वासवदत्तया । शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥

† 'कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गकुम्भस्थलगलन्मदच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I. 3. 25. See Vâsavadattâ (p. 331 of the S'rîrangam edition and p. 266 of Hall's).

Vakrôktî.* We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vâkpatirâja, the author of Gauḍavaho, a Prakrit poem, refers to the composition of Subandhu†. No other poet bearing the name of Subandhu, except the author of the Vâsavadattâ, is known to us. Therefore we are justified in holding that Vâkpatirâja refers to the author of the extant Vâsavadattâ. Vâkpatirâja was a protégé of Yas'ovarman of Kânyakubja and an admirer (and perhaps friend and pupil) of Bhavabhûti. Pandit comes to the conclusion (Introduction to Gauḍavaho, p. 100) that Vâkpatirâja wrote his poem between 700-725 A. D. It is curious to note that while Vâkpatirâja mentions the work of Subandhu in the same breath with Bhâsa and Kâlidâsa, he is silent as regards Bâṇa who wrote a prose work similar to Subandhu's. What then is the natural conclusion? It is that when Vâkpatirâja wrote, Subandhu was a famous author while Bâṇa was yet unknown to fame.

From the foregoing it will be clear that Subandhu, the author of the present Vâsavdattâ, preceded Bâṇa.

In Mankha's S'rîkanṭhacharita we find a verse where both Bâṇa and Subandhu are praised together‡.

III Bâṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathâ and Âkhyâyikâ in particular would not be out of place here.

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* 'सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥' राघवपाण्डवीय I. 41.

† 'भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे । सोबन्धवे अ बन्धम्मि हारियन्दे अ आणन्दो ॥'

Pandit's Gauḍavaho, verse 800.

‡ 'मेण्ठे स्वर्द्विरदाधिरोहिणि वशं याते सुबन्धौ विधेः शान्ते हन्त च भारवौ विघटिते बाणे विषादस्पृशः ।' श्रीकण्ठचरित II. 53.

The oldest writer who specifically mentions Âkhyâyikâs is Kâtyâyana*. Kâtyâyana seems to intimate that the Âkhyâyikâs he refers to were not the episodes contained in such books as the Mahâbhârata, but that they were independent and distinct works. Patanjali in his Mahâbhâshya, while commenting upon the above-mentioned Vârtikas, gives the names of three Âkhyâyikâs, *viz.* Vâsavadattâ, Sumanottarâ and Bhaimarathî†. In another place Patanjali speaks of one who knows or studies the Âkhyâyikâ Vâsavadattâ or Sumanottarâ‡. Subandhu, who we saw above, preceded Bâṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvâsas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Âkhyâyikâs, as we shall see later on. Daṇḍin‖, who is gene-

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* 'लुबाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87.; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV. 2. 60.

† " 'अधिकृत्य कृते ग्रन्थे' बहुलं लुग्वक्तव्यः। वासवदत्ता सुमनोत्तरा। न च भवति। भैमरथी।"

‡ Mahâbhâshya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'.

§ 'सत्कविकाव्यबन्ध इवाबद्धतुहिनः' वासदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छ्वासरचनाकुलं सुश्लेषवक्त्रघटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

‖ A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhâmaha and Udbhata (latter half of 8th century) by Jayaratha (p. 3. अलंकारसर्वस्व); (2) Namisâdhu speaks of Daṇḍin as follows:— 'ननु दण्डि-मेधाविरुद्र-भामहादिकृतानि सन्त्येवालंकारशास्त्राणि' (p. 2 of रुद्रटकाव्यालंकार). We believe that the authors are arranged chronologically, as मेधाविरुद्र is mentioned in Bhâmaha's work; (3) Daṇḍin's treatment appears crude and unscientific as compared with Bhâmaha's; (4) Bhâmaha in a few places refers to the

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition *. Daṇḍin further says that an Âkhyâyikâ should exhibit a profusion of compounds†. The lexicon of Amarasiṁha defines‡ Kathâ and Âkhyâyikâ, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history. Bâṇa himself often alludes to the two classes of prose compositions §. Bâṇa offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him¶. He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of composition, *viz.* division into Uchchhvâsas and the occurrence of the Vaktra metre. Bâṇa himself clearly intimates that his Harshacharita is an Âkhyâyikâ ‖. The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ ※ (technically so called). This makes it clear that Bâṇa *did not* strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose composition.

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opinions of some (अपरे, अन्ये, &c.) and these are found in Daṇḍin's work. (5) Tamil and Canarese writers belonging to the 8th century refer to him.

* See Kâvyâdars'a I. 23-30.

† 'तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिश्रणैः। उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I. 81.

‡ 'आख्यायिकोपलब्धार्थो' अमर० I. 6. 5; 'प्रबन्धकल्पना कथा'.

§ 'काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैः' p 3. of कादम्बरी (Peterson); 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p. 75 (Peterson).

¶ 'उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती। कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥' हर्षचरित

‖ 'तथापि नृपतेर्भक्त्या भीतो निर्वहणाकुलः। करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥' हर्षचरित

※ 'द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया। अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bâṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that long before Bâṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradâman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprâsa) and other figures*. In the same inscription reference is made to 'prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bâṇa himself‡. The Mandasor Inscription dated in the Mâlava era 529 (*i. e.* 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kâlidâsa, Bhavabhûti and other masters of classical Sanskrit§. Daṇḍin who, as we said above, is not placed later than the 6th century A. D., gives a

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* See Archaeological Survey, Western India, vol. II (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालंकृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'कृपणदीनानाथातुरजनोद्धरणसमन्त्रदीक्षाद्युपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्व्रीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 79ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोलमेखलां सुमेरुकैलासबृहत्पयोधराम् । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारगुप्ते पृथिवीं प्रशासति ॥ 'स्मरवशगतरुणजनवल्लभाङ्गनाविपुलकान्तपीनोरु-स्तनजघनघनालिङ्गननिर्भर्त्सिततुहिनहिमपाते ॥' It will be noticed that the second verse (an Ârya) forms a single compound.

tolerably full treatment of rhetoric. He says that he only improves upon what other Âchâryas that preceded him had laid down*. Daṇḍin asserts that a profusion of compounds is the very life of prose†. This dictum has been followed by later prose-writers only too well. Bhaṭṭi devotes four sargas of his Bhaṭṭikâvya to the illustration of subjects that properly fall to be treated under rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A. D. and 651 A. D. So Bhaṭṭi was a predecessor or at least a contemporary of Bâṇa. In Subandhu's Vâsavadattâ we meet with a number of allusions to rhetoric. Subandhu boasts of his skill in composing a work full of Paronomasia on each syllable‡. He refers to S'ṛinkhalâbandha (a peculiar arrangement of words) and mentions the figures of speech Utpreksha̧ and Âkshepa§. Bâṇa refers to such puzzles and conundrums as Prahelikâ and mentions in the introduction to the Harshacharita a few figures of speech such as Jâti (Svabhâvokti), Utprekshâ and S'lesha¶. In the introduction to the Kâdambarî are mentioned the figures Dîpaka, Upamâ, Slesha and Jâti.

In this brief *resume* we have shown that, before Bâṇa flourished, Rhetoric had made great progress, though it had not reached perfection.

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* 'किं तु बीजं विकल्पानां **पूर्वाचार्यैः** प्रकल्पितम् । तदेव परिसंस्कर्तुमयमस्मत्परिश्रमः ॥' काव्यादर्श II. 2.

† 'ओजः समासभूयस्त्व**मेतद्गद्यस्य जीवितम्** ।' काव्यादर्श I. 80.

‡ सरस्वतीदत्तवरप्रसादश्चक्रे **सुबन्धुः** सुजनैकबन्धुः । प्रत्यक्षर**श्लेष**मयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

§ शृङ्खलाबन्धो वर्णग्रथनासु उत्प्रेक्षाक्षेपौ काव्यालंकारेषु' वासवदत्ता p. 126. (Hall).

¶ 'अक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः' p. 3. of कादम्बरी (Peterson); 'बिन्दुमतीं चिन्तयता प्रहेलिकां भावयता' p. 88. of कादम्बरी.

The Harshcharita* and the Kâdambarî are well known as the works of Bâṇa. A third work, the Chaṇḍîs'ataka, is ascribed to him. There is nothing improbable in Bâṇa's authorship of a century of verses in honour of Chaṇḍī. We know that he gives in the Kâdambarî a powerful and picturesque description of the temple of Chaṇḍikâ. Still we hesitate to assert that Bâṇa *was* the author of the Chaṇḍîs'ataka†. A drama styled Pârvatîpariṇaya is also ascribed to Bâṇa. In the prelude to the Pârvatîpariṇaya, we are told that the drama was composad by Bâṇa of the Vatsa Gôtra‡. The author of the Kâdambarî also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasaṁbhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatîpariṇaya is only the work of a plagiarist and not of an eminent author like Bâṇa. We think however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâṇa and had kindled his admiration§. When the subject was the same, it is quite natural that Bâṇa

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* The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers though rare copies existed unknown in libraries. They mention only the साहित्यदर्पण and the काव्यप्रकाश as referring to the हर्षचरित. We have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name.

† We may draw the attention of the reader to the fact that verses from the Chaṇḍîs'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरुशतक. अर्जुनवर्मदेव (p. 3.) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्भङ्गिभिर्भगवता भर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म । यथा 'दृष्टावासक्तदृष्टिः' &c." (verse 37 of चण्डी०.)

‡ 'अस्ति कविसार्वभौमो वत्सान्वयजलधिसंभवो बाणः । नृत्यति यद्रसनायां वेधोमुखलासिका वाणी ॥' 4th verse, Act I.

§ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥' Introduction to हर्षचरित.

should unconsciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagavatgîtâ. It is further argued that the Pârvatîpariṇaya is, as compared with the Harshacharita and the Kâdambarî, quite common-place. We think that this, even if entirely true, would not militate against Bâṇa's authorship of the work. The work might have been written before Bâṇa had secured the mastery of his mature years. Besides we must not forget that Bâṇa was handicapped in verse. We have quoted above a critic's opinion that Bâṇa does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bâṇa. They rather refer to some composition in verse written by Bâṇa. We suggest that the Pârvatîpariṇaya may be one of them. Chandapâla and Guṇavinayagaṇi, the commentators of the Nalachampû of Trivikramabhaṭṭa, inform us that Bâṇa wrote a drama entitled Mukuṭatâḍitaka*. We know nothing about this drama from other sources. Kshemendra quotes a verse as Bâṇa's†, in which the sad plight of Kâdambarî due to separation from her lover, is decribed. It seems therefore that Bâṇa wrote, according to Kshemendra, the story of Kâdambarî in verse also.

In the Kâvyaprakâs'a we read that Bâṇa obtained money from king Harsha‡. A few scholars are of opinion that the drama Ratnâvali was really the work of Bâṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us entirely wrong. In the first place, there are three dramas, the Ratnâvalî, the Priyadars'ikâ and the Nâgânanda, the authoship of which is claimed by Harsha.

* "यदाह मुकुटताडितकनाटके बाणः 'आशाः प्रोषितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव द्रोण्यः कृत्तमहाद्रुमा इव भुवः प्रोत्खातशैला इव । बिभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकष्टां दशां जाताः क्षीणमहारथाः कुरुपतेर्देवस्य शून्याः सभाः ॥' "

† "यथा वा भट्टबाणस्य–'हारो जलार्द्रवसनं नलिनीदलानि प्रालेयशीकरमुचस्तुहिनांशुभासः । यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेष्यति कथं स मनोभवाग्निः ॥' अत्र विप्रलम्भभरभग्नधैर्यायाः कादम्बर्या विरहव्यथावर्णना &c." औचित्यविचारचर्चा.

‡ 'श्रीहर्षादेर्बाणादीनामिव धनम्.' Many MSS. read धावकादीनाम्.

The Prastâvanâs to all the three dramas are identical almost word for word. In the Prastâvanâ of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikâ and the Nâgânanda to Bâṇa. Hence the Ratnâvali also is not the work of Bâṇa. The Ratnâvali is quoted by Damôdaragupta in his Kuṭṭanîmata (8th century A. D.). The Ratnâvali and the Nâgânanda are quoted by name in the Dhvanyâlôka (p. 150, p. 176 respectively). The Ratnâvali is quoted at least a score of times in the Das'arûpa. The Nâgânanda and Priyadars'ikâ are also quoted in the Das'arûpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnâvali was Bâṇa and not Harsha.

The introductory verses attached to the Kâdambarî are supposed by some scholars to be the composition not of Bâṇa, but of his son or someone else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bâṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhâga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pûrvabhâga) speaks of Bâṇa as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and once distinctly says that they are Bâṇa's (in Auchityavichâra-charchâ*). (c) It is next to impossible that Bâṇa, an orthodox writer, should have commenced his work without any kind of salutation at the beginning.

IV Kathâ and Âkhyâyikâ.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians.

The earliest known writer, who puts down the points of difference between Kathâ and Âkhyâyikâ as defined by some rhetoricians (although he himself disapproves of them),

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* न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.

is Daṇḍin. (1) In an Âkhyâyikâ, it is the hero himself who tells the whole story; while in a Kathâ, the story is told either by the hero or by someone else. (2) An Âkhyâyikâ is divided into sections named Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres while in a Kathâ it is not so. (3) In Kathâ, such topics as the kidnapping of a girl, battles, separation, the rise of the sun and the moon are described; in an Âkhyâyikâ it is not so. (4) A Kathâ is distinguished by possessing certain catchwords which the author intentionally puts in. Daṇḍin remarks that no hard and fast line of demarcation can be drawn between the two classes, and that the points mentioned above have not been invariably followed by writers and that hence Kathâ and Âkhyâyikâ are but two names for the same species of prose composition. Bhâmaha's definitions of Kathâ and Âkhyâyikâ are given below*. In Rudraṭa's Kâvyâlaṁkâra, Kathâ and Âkhyâyikâ are defined†. The author seems to have had in mind the Kâdambarí and the Harshacharita in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Daṇḍin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathâ and Âkhyâyikâ. But certain restrictions were laid down by the author of the Dhvanyâloka. He says‡ that even in an Âkhyâyikâ very long compounds should not occur in depicting the love of separated lovers and pathos.

Abhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called

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* प्रकृतानाकुलश्राव्यं शब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ कवेरभिप्रायकृतैरङ्कनैः कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा कथाऽपभ्रंशभाक् तथा ॥ अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ भामह I. 25–29.

† See Rudrata's Kâvyâlaṁkâra XVI. 20–30.

‡ 'गद्यबन्धेऽपि अतिदीर्घसमासारचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते' । ध्वन्यालोक p. 143.

Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpaṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c*. It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs′vâsas and that it contains verses at the beginning of each Âs′vâsa that suggest future events†.

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî ? It seems that Bâṇa derived the dry bones of his story from the Bṛihatkathâ of Guṇâḍhya. That work, said to have been written in the Pais′âchî language, is now lost‡. But there exist two Sanskrit renderings of that Bṛihatkathâ, the one by Kshemendra called Bṛihatkathâmanjarî and the other by Somadeva called Kathâsaritsâgara The story of Sumanas (Sumânasa in Bṛihatkathâmanjarî) bears a remarkable resemblance to the Kâdambarî in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to

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* कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ॥
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम् ॥
साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पद्यैरेव विनिर्मितम् and translated 'A Kathâ...is a narration in prose of matter already existing in a metrical form' p. 69 of his Introduction.

† 'आख्यायिका कथावत्स्यात्कवेर्वंशानुकीर्तनम् । अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित् ॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ।'

‡ That the Bṛihatkathâ of Guṇâḍhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few. कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते । भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम् ॥ काव्यादर्श I. 38.; समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना । हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ Introduction to हर्षचरित;

the works of Kshemendra and Somadeva*. Bâṇa of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry-as-dust narrative of the Bṛihatkathâ.

V Literary Estimate.

Bâṇa is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâṇa an unstinted meed of praise. By Sanskrit critics, his works were regarded as the finest specimens of the Pânchâlî style of composition†. He is easily the first among the writers of classical Sanskrit prose‡. We give below a few verses containing appreciations of Bâṇa by various Sanskrit writers§.

'बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः' 'केचिद् बृहत्कथानुबन्धिनो गुणाढ्याः' (both from वासवदत्ता); 'बृहत्कथाकुशलेन' (कादम्बरी Peterson p. 51 l. 15); 'इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य बृहत्कथां च। आसूत्रयेत्तदनु नेतृरसानुगुण्याच्चित्रां कथामुचितचारुवचःप्रपञ्चैः' दशरूप of धनञ्जय; नमिसाधु commenting upon Rudraṭa II. 10 says 'तथा प्राकृतमेव किंचिद्विशेषात् पैशाचिकम्।...इत्यादयोऽन्येपि प्राकृतविहिता व्यञ्जनादेशा न क्रियन्ते ते च बृहत्कथादिलक्ष्यदर्शनाज्ज्ञेयाः'. The Nalachampû and Govardhana's Saptas'atî praise Guṇâḍhya.

* See बृहत्कथामञ्जरी (निर्णयसागर ed.) XVI. 183–251 and कथासरित्सागर X. 3. (शक्तियशोलम्बक 3rd तरङ्ग).

† शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते।
शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि॥

i. e. In the Pânçhâlî style word and sense should be equally balanced.

‡ It was said by rhetoricians that prose was the touchstone of poets 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालंकारसूत्रवृत्ति on का. सू. I. 3. 21.

§ शश्वद्बाणद्वितीयेन नमदाकारधारिणा।
धनुषेव गुणाढ्येन निःशेषो रञ्जितो जनः॥—नलचम्पू
युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः॥—कीर्तिकौमुदी I. 15.
जाता शिखण्डिनी प्राग्यथा शिखण्डी तथावगच्छामि।
प्रागल्भ्यमधिकमाप्तुं वाणी बाणो बभूवेति॥—आर्यासप्तशती of गोवर्धन.

केवलोपि स्फुरन्बाणः &c quoted above from धनपाल's तिलकमञ्जरी.
सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः।

We shall briefly point out some of the merits and defects of Bâṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bâṇa in his Introduction to the Kâdambarî (pp. 36—43).

1. He shows great skill and discrimination in characterization. All the characters in the Kâdambarî are life-like and consistent. The gentle and youthful Hārîta; the generous and loving king Târâpîḍa; the trusted S'ukanâsa whose first thought was always for the king; the tender queen Vilâsavatî; the devoted Pattralekhâ, who followed the prince Chandrâpîḍa like his shadow; the affectionate yet stern Kapinjala; Mahâs'vetâ, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bouud to make a deep impression on the heart of the reader. Bâṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bâṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kâdambarî in particular, Bâṇa has spent all his wealth of observation, fulness of imagery, and keenness of sympathy.' 'From the moment when for the first time her eye falls and rests on Chandrâpîḍa, this image of a maiden heart, torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new-born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost, takes full possession of the reader.'

2 Though the Kâdambarî contains glowing descriptions of love, they are chaste and free from grossness of any kind. In this respect the Das'akumâracharita contrasts most unfavourably with the Kâdambarî. In the former, the reader

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वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.
श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरेऽ
लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आ सर्वत्र गभीरधीरकविताविन्ध्याटवीचातुरी-
सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः ॥—श्रीचन्द्रदेव,
(the last) quoted from Mr. Parakhi's work.

is disgusted with the filthy intrigues of the ruffian heroes of that book.

3 Although Bâṇa was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose, he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice of Kapinjala to Puṇḍarîka. Bâṇa's prose is generally ornate and full of poetic fancies. He revels in the jingling assonance of sounds. Upamâ, Rûpaka and Utprekshâ are met with at every step. Among the other figures of speech may be mentioned Dîpaka, Sahôkti, Virodha, Nidars'anâ and Vishama.

4. He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life. His description of the old Draviḍa ascetic, though somewhat longdrawn and tedious, shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the times in which he lived. The advice of S'ukanâsa to Chandrâpîḍa is a masterpiece. It sets out very clearly all the evils that beset not only the path of Chandrâpîḍa, but of all princes in all climes. The works of Bâṇa possess great interest for the antiquarian from the fact that they afford a vivid picture of Indian society in the 7th century and of the manners and customs of those far-off days.

5 Bâṇa seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers, though sometimes overdrawn and fanciful, are generally charming.

6 Although some of the characters of the Kâdambarî are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face

with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him.'

His defects.

One of the greatest flaws of Bâṇa's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alaṁkâra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Anothor serious blemish is that in the Kâdambarî we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâṇa seems to have had very little sense of proportion. In his descriptions of Mahâs'vetâ and the temple of Chaṇḍikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bâṇa's son. It may be at once admitted that the highest praise is due to the dutiful son of Bâṇa for having creditably performed his self-imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the

Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's (vide p. 21 for Rûpaka ; pp. 34, 46, 86, 96 for Virodha; p. 48 for Nidars'anâ ; pp. 48, 60, 96 for Sahokti; p. 74 for Anuprâsa; p. 86 for Parisaṁkhyâ). But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhâga the bold and striking fancies of Bâṇa with which we become familiar in the Pûrvabhâga. The description of the love torment of Kâdambarī is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhâga. The different lines of the story are made to converge far more rapidly than Bâṇa would have done. The picturesque descriptions of flora and fauna in which Bâṇa is profuse are lacking in the Uttarabhâga. Such masterpieces of realism as the advice of S'ukanâsa to Chandrâpîḍa are conspicuous by their absence in the Uttarabhâga. The perusal of the Uttarabhâga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Text.

The text in this edition is principally based upon the three Bombay editions, *viz.* that of Dr. Peterson, that of Mr. Kale and the one issued by the Nirṇayasâgara press. All important readings have been discussed in the notes. In some cases the readings of the Calcutta editions and of the commentator Arjuna were found to be superior to those of the Bombay editions and have been consequently preferred (*vide* notes pp. 191, 205, 215 &c.)

VII Commentaries.

The only complete commentary generally available is that of Bhânuchandra on the Pûrvabhâga of the Kâdambarî and of Siddhachandra on the Uttarabhâga. The commentary has been published by the Nirṇayasâgara press. A few words about these two commentators would not be out of place

here. Bhânuchandra, as we learn from the introductory verses and the colophon at the end of the Pûrvabhâga was a Jaina Pandit, a pupil of Sûrachandra and was honoured by Emperor Akbar with the title of Upâdhyâya. He wrote his comment on the Pûrvabhâga to please his pupil Siddhachandra. Siddhachandra, who also was patronized by Akbar, wrote the comment on the Uttarabhâga. The commentary of Bhânuchandra and Siddhachandra repeats almost every word of the text and is very useful in its own way in understanding the text of the Kâdambarî. But it fails to satisfy all the requirements of the modern University student. The commentary very rarely discusses various readings, seldom cites parallel passages, and hardly gives accurate references to such works as the Râmâyaṇa, the Mahâbhârata and the Purâṇas. Moreover the explanations proposed by the commentary are often far-fetched and unsatisfactory* and in a few cases positively wrong†. Our notes, besides containing all the help that the commentary affords in respect of dissolution of compounds and quotations from kos'as, try to meet the requirements of University students. It is for this reason that the commentary has been dispensed with by us in this edition.

From the notes of Dr. Peterson it appears that S'ivarâma Tripâṭhî wrote a commentary on the Kâdambarî (Pûrva-bhâga) called ‘ Chashaka ’. Dr. Peterson also quotes the remarks of two other commentators, Bâlkrishṇa and Sukhâkara on the Pûrvabhâga. From the catalogue of the MSS. in the collection of the learned Govindas'astrī Nirantara of Nasik, we learn that Vaidyanâtha wrote a commentary on the Pûrvabhâga called Vishamapadavivṛiti. Aufrecht in his catalogue mentions two more commentators of the Kâdambarî, *viz.* Mahâdeva and Sûrachandra. Mr. T. Gaṇapatis'astri of Trivandrum kindly informs us that he possesses two commentaries on the Kâdambarî written in old Malayalam characters on palm-leaves; one of them named

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* See our Notes pp. 171, 235, 286.

† *Vide* our notes pp. 127, 182, 232.

Âmoda by Ashṭamûrti is a metrical one and the other is called Kâdambarîpadârthadarpaṇa, the author of which is unknown.

Through the kindness of Mr. P. Varadachari, Librarian of the Government Oriental MSS. Library at Madras, we were able to secure a transcript of a commentary on the Uttarabhâga, which has hitherto been inaccessible to the public. The commentator's name is Arjunapaṇḍita son of Chakradâsa.* He seems to have been the chief of the Brâhmins of Kûrmapura. The original MS. from which the transcript supplied to us was made is in the possession of Pandit M. O. Anandâlvar of Bangalore. The commentary of Arjuna is a learned and critical one. He often discusses various readings. He takes great pains to point out in numerous cases the suggested meanings of the author. He is often very acute in bringing out esoteric suggestions from plain words (vide extracts on p. 125 and p. 228). He seems to be saturated with the doctrines of the Âlamkârikas about Rasa, Dhvani &c. He frequently quotes Amarasimha, Manusmṛiti, Bhagvatgîtâ, Raghuvams'a. Among the other authors and works quoted are:—the Kâvyâdars'a of Daṇḍin; Murâri, Yâmunamuni, Harshacharita, Kâmandakîyanîtis'âstra, Kâlidâsa (generally referred to as Mahâkavi), Uttararâmacharita, Vishṇupurâṇa, Mahâbhârata, Mâgha. He refers to other commentators of the Kâdambarî in the word 'kechit'; but does not mention any one by name. There are a few quotations which we have not been able to identify. It may be mentioned that the text on which Ar. comments generally agrees with the Calcutta editions and not with Peterson's.†

The reasons why we did not include the commentary of Arjuna in the present edition are many. In the first place, we had with us only a transcript made from a single

* The concluding verses are: "श्रीभट्टबाणतनयग्रथितनिगूढार्थगद्यबन्धस्य। अर्जुनपण्डितरचिता टीका भूयादियं चिरं जयिनी ॥ श्रीमत्कूर्मपुरावनीसुरसभामुक्तावलीनायकः श्रीगोपीजनवल्लभाङ्घ्रिकमलद्वन्द्वप्रसादोज्ज्वलः। श्रीमानर्जुनपण्डितः शुभगुणः श्रीचक्रदासात्मजः साहित्यार्णवकर्णधारपदवीमालम्बते सांप्रतम् ॥".

† Vide pp. 296, 301, 312 &c.

MS. The original MS. is full of lacunæ in numerous places. In the second place, Arjuna passes over whole pages without a word of comment (*e. g.* he does not comment upon the description of evening on pp. 19–20 of our edition; so also pp. 24–25). He does not repeat every word of the text as Siddhachandra does. Moreover the remarks made by us above with reference to the usefulness of Siddhachandra's commentary to modern students apply to Arjuna's commentary also. In our notes we have extracted almost everything from Arjuna's commentary that we deemed might be of some use to the student.

The commentary on the Kâdambarī by an anonymous writer came to our hands only after more than 120 pages of the notes had already been printed off. We have endeavoured to quote extracts from it wherever we thought that it would be useful to do so. This anonymous commentator explained both parts of the Kâdambarî. A Devanâgarî transcript of a portion of this commentary was kindly supplied to us by Mr. T. Gaṇapati Sastriar of Trivandrum. The commentary is very meagre. It seldom does more than paraphrase a few words of the text.* It does not try to bring out the suggested meaning of the author as Arjuna does. It is not critical and learned like the commentary of Arjuna. It quotes the Vaijayantî and Halâyudha much more frequently than the lexicon of Amarasiṁha. Besides these three lexicons, the author in the whole of his commentary on the Uttarabhâga mentions by name only two works *viz.* the Mahâbhârata and the Sâmkhyasaptati (*i. e.* the Sâmkhyakârikâ). There are only two more quotations from unspecified works. The author seems to have been an inhabitant of southern India.

The Pûrvabhâga seems to have ended according to this commentary just where it ends in Dr. Peterson's edition. But the comment on the Uttarabhâga proper is preceded in

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* *e. g.* on p. 76 of our text the only comment is एवं संभाविता एवं चिन्तिता एवमुपेक्षिता इत्यर्थः, अनात्मज्ञायां मयि तव थो (?) संभावना तथाविधा प्रतिपत्तिर्युक्तैवेत्युपालम्भः; एकान्ततः (l. 3) नैरन्तर्येण; वीप्सायां द्विरुक्तिः (this refers to जन्मनि जन्मनि l. 24.).

the transcript supplied to us by four pages which contain notes on different passages of the Uttarabhâga that are thrown together in a bewildering manner. *

VIII The plan of the Notes.

The method adopted in the notes is as follows:—First of all a long passage is taken and is split up into clauses. Each clause is then translated. In order to indicate clearly the meanings of words, Sanskrit words are enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from kos'as such as that of Amarasiṁha are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors are given to further elucidate the meaning. If a very long passage is taken, then special attention is called to the change of page in the notes by putting the figure for the page in bold type. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

IX The Appendices.

The first appendix contains a brief summary of the entire story of the Kâdambarî. For a fuller summary the student is referred to Dr. Peterson's Introduction to the Kâdambarî and to our own book entitled Sanskṛitagadyâvali (which gives it in Sanskrit). The second appendix contains a list of difficult words for ready reference. The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters.

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* *e. g.* the opening words of the comment on the Uttarabhâga are 'चकितेन चाकित्येन शरीरस्य वलनं परि अनुरागेणेति च परिलम्बनं' refer to p. 205 l. 7 and l. 14 of Dr. Peterson's edition.

कादम्बरी ।

उत्तरभागः ।

देहद्वयार्धघटनारचितं शरीर-
मेकं ययोरनुपलक्षितसन्धिभेदम् ।
वन्दे सुदुर्घटकथापरिशेषसिद्धौ
सृष्टेर्गुरू गिरिसुतापरमेश्वरौ तौ ॥ १ ॥
व्याधूतकेसरसटाविकरालवक्त्रं
हस्ताग्रविस्फुरितशङ्खगदासिचक्रम् ।
आविष्कृतं सपदि येन नृसिंहरूपं
नारायणं तमपि विश्वसृजं नमामि ॥ २ ॥
आर्यं यमर्चति गृहे गृह एव लोकः
पुण्यैः कृतश्च[1] यत एव ममात्मलाभः ।
सृष्टैव येन च कथेयमनन्यशक्या
वागीश्वरं पितरमेव तमानतोस्मि ॥ ३ ॥
याते दिवं पितरि तद्वचसैव सार्धं
विच्छेदमाप भुवि यस्तु कथाप्रबन्धः ।
दुःखं सतां तदसमाप्तिकृतं विलोक्य
प्रारब्ध एव स मया न कवित्वदर्पात् ॥ ४ ॥
गद्ये कृतेपि गुरुणा तु तथाक्षराणि
यन्निर्गतानि पितुरेव स मेऽनुभावः ।
एकप्लवामृतरसास्पदचन्द्रपाद-
सम्पर्क एव हि मृगाङ्कमणेर्द्रवाय ॥ ५ ॥

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१ 'कृतस्य' इति न.

गङ्गां प्रविश्य भुवि तन्मयतामुपेत्य
स्फीताः समुद्रमितरा अपि यान्ति नद्यः।
आसिन्धुगामिनि पितुर्वचनप्रवाहे
क्षिप्ता कथानुघटनाय मयापि वाणी ॥ ६ ॥
कादम्बरीरसभरेण समस्त एव
मत्तो न किंचिदपि चेतयते जनोयम्।
भीतोस्मि यन्न रसवर्णविवर्जितेन
तच्छेषमात्मवचसाप्यनुसन्दधानः ॥ ७ ॥
बीजानि गर्भितफलानि विकासभाञ्जि
वप्त्रैव[1] यान्युचितकर्मबलात्कृतानि।
उत्कृष्टभूमिविततानि च यान्ति पोषं
तान्येव तस्य तनयेन तु संहृतानि ॥ ८ ॥

अपि चेदानीमानीतस्यापि कुमारस्य न ददाति तरलतालज्जिता लज्जैव दर्शनम्। मनोभवविकारवेदनाविलक्षं वैलक्ष्यमेव न पुरस्तिष्ठति। अप्रतिपत्तिसाध्वसजडा जडतैव नोपसर्पति। स्वयमुपसर्पणलघु लाघवमेव तत्प्रतिपत्तिस्थैर्यं नावलम्बते। बलात्तदानयनापराधभीता भीतिरेव न संमुखीभवति। अथ कथंचिद्गुरुजनत्रपया वा, राजकार्यानुरोधेन वा, चिरावलोकितसहसंवर्धितबन्धुजनदर्शनसुखेन[2] वा, सुहृन्मुखकमलावलोकनोत्कण्ठया[3] वा, पुनरागमनखेदपरिजिहीर्षया वा, निजगृहावस्थानरुच्या वा, जन्मभूमिस्नेहेन वा, अनिच्छया वास्य जनस्योपरि पादपतनेनापि नानेतुमेव पारितो यदा मयि स्नेहात्कृतयत्नयापि प्रियसख्या तदा सुतरामेव न किंचित्। किं चाधुनाप्यधिकमुपजातम्। सैवाहं कादम्बरी यानेन कुमारेण मधुर्मद[4]मुखरमधुकरकुलकलकोलाहला-

१ 'वप्त्रेव' इति **प.** २ 'जनोत्कण्ठया' इति **न.** ३ 'कमलदर्शनेन' इति **न.** ४ 'मत्तमद' इति **न.**

कुलितकोककामिनीकरुणकूजिते[1], जनितविरहिजनमनोदुःखे, विकचदलारविन्दवृन्दनिष्यन्दानन्दितमन्दगन्धवहसुगन्धदशदिशि, विकसितकुसुमामोदमुकुलितमानिनीमानग्रहोन्मोचनदक्ष[2]कुसुमायुधे, कर्पूरक्षोदमिश्रचन्दनपङ्कपिण्डे, कुपितकामिनीविनोददक्षगेयमुखरपरिजने, पुनरुक्तदर्शनाभ्युत्थानव्रीडितकञ्चुकिजने प्रदोषसमये, जरठशरकाण्डविपाण्डुनिबिडकुण्डलोद्घृष्टलडहयुवतिगण्डस्थलान्यखण्डमण्डले विडम्बयति मण्डयति गगनं चानवरतविस्फुरद्विशदकरनिकरनिर्भरावर्जितज्योत्स्नाजलासारवर्षिणि चन्द्रमसि, दूरविक्षिप्तदलनिवहकुमुदकाननामोदवासितदिगन्तायाः कुमुदिन्यास्तटे, चन्द्रकरस्पर्शप्रवृत्तशशिमणिशिखरनिर्झरझङ्कारिणि क्रीडापर्वतकनितम्बे, हृद्यहरिचन्दनरसकणिकाजालकच्छलेन तत्करतलस्पर्शसुखसंभवस्वेदजलनिवहमिव वहति तत्कालहारिणि मुक्ताशिलापट्टशयने कुसुमामोदसुरभितदशदिशि तुषारकणनिकरहारिण्यपि बहिरेव देहदाहमात्रकापहारिणि[3] सर्वरमणीयानां सन्दोहभूते हिमगृहे कुसुमस्रस्तरावलम्बिनी वीक्षिता । ममापि चापुनरुक्तदर्शनस्पृहे ते एवैते लोचने ययोरालोकनपथमसौ यातः । तदेव चेदमप्रतिपत्तिशून्यं हतहृदयं येनान्तःप्रविष्टोपि न पारितो धारयितुम् । तदेव चैतच्छरीरं येन तत्समीपे चिरमुदासीनेन स्थितम् । स एव चायं पाणिर्योऽलीकगुरुजनापेक्षी नात्मानं परिग्राहितवान् । अनपेक्षितपरपीडश्चन्द्रापीडोऽपि स एव योऽत्र वारद्वयमागत्य प्रतिगतः । मय्येवोपक्षीणमार्गणतया चाकिंचित्करोऽन्यत्र पञ्चशरोपि स एव यस्त्वयावेदितो मे ।

प्रतिज्ञातं च मया महाश्वेतायाः । 'त्वयि दुःखितायां नाहमात्मनः पाणिं ग्राहयिष्यामि' इति । सा तु 'देवि मैवं स्म मनसि करोः, कुमतिरियम्, अतिदारुणोयं पापकारी मकरकेतुः कदा-

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१ 'कूजितजनित' इति **प-क.** २ 'मोचनहस्ते कुसुमायुधे' इति **न.** ३ 'कायहारिणि' इति **न.**

चिदद्दृश्यमाने प्रियजने जनितहृदयानुरागाज्जीवितमप्यपहरति' इत्यब्रवीत् । एतदपि नास्त्येव मे । मदनेन वा दैवेन वा विरहेण वा यौवनेन वानुरागेण वा मदेन वा हृदयेन वान्येन वा केनापि दत्तः सङ्कल्पमयः कुमारो जनसन्निधावपि केनचिदविभाव्यमानः सिद्ध इव सर्वदा मे ददाति दर्शनम् । अपि चासाविव नायमकाण्डपरित्यागनिष्ठुरहृदयः । अयमेवास्मद्विरहकातरः । नायं नक्तंदिवं लक्ष्मीसमाकुलः । न पृथिव्याः पतिः । न सरस्वतीमपेक्षते । न कीर्तिशब्दं वर्धयति । पश्यामि चाहर्निशमासीनोत्थिता भ्राम्यन्ती शयाना जाग्रती निमीलितलोचना चलन्ती स्वप्नायमाना च शयने श्रीमण्डपे गृहकमलिनीषूद्यानेषु लीलादीर्घिकासु क्रीडापर्वतके बालगिरिनदिकासु च यथा तमज्ञजनविडम्बनैकहेतुं विप्रलम्भकं कुमारं ते तथा कथितमेव मया । तदलमनया तदानयनकथया । इत्यभिदधानाऽतर्कितागतमूर्छेव निमीलिताक्षी पक्ष्माग्रसम्पिण्डितनयनजलवर्षिणी विलीयमानेवोत्पीड्यमानेवान्तर्जातमन्युवेगेन तथैव वेदिकावितानाभिदामांशुकावलम्बिन्यां बाहुलतिकायामच्छसलिलस्रोतसि प्रसूतायां मृणालिकायामिव जलाहतिश्यामारुणतामरसमिवाननमुपावेश्य तूष्णीमुत्कीर्णेव तस्थौ ।

अहं तु तच्छ्रुत्वा समचिन्तयम् । सत्यमेव गरीयः खलु जीवितालम्बनमिदं विनोदश्च वियोगिनीनां यदुत[1] सङ्कल्पमयः प्रियः, नितरां कुलाङ्गनानां विशेषतः कुमारीणाम् । तथा हि । अनेन सार्धमकृतदूतिकापादपतनदैन्यानि प्रतिक्षणं समागमशतान्यकालरमणीयानि स्वेच्छाभिसरणसौख्यान्यदूषितकन्यकाभावानि सुरतानि । सुरतेषु चाकृतस्तनव्यवधानदुःखान्यालिङ्गनानि, अजनितव्रणदर्शनव्रीडानि नखदन्तक्षतसुखानि, अनाकुलितकेशपाशाः

१ 'यदुक्तसङ्कल्प' इति न.

कचग्रहमहोत्सवाः, शब्दविहीनानि निधुवनानि, अनुत्पादितगुरुजनविभावितक्षतवैलक्ष्याण्यधरखण्डनविलसितानि । नैनमन्धकारराशिरन्तरयति, न जलधरधारापातः स्थगयति, न नीहारनिकरस्तिरोदधाति । इत्येवं चिन्तयन्त्या एव मेऽनुरागकथारसप्लावेनेव रक्ततामगाद्दिवसः । तत्क्षणं प्रकटितरागं हृदयमिव कादम्बर्यास्त्रपया पलायमानमदृश्यत रविमण्डलम् । पल्लवशयनमिव सन्ध्यारागमरचयद्यामिनी । परिचारक इव चन्द्रमणिशिलातलतल्पमकल्पयत्प्रदोषः । अत्रान्तरे चागत्य स्वं स्वं नियोगमशून्यं कुर्वाणा दूरतो दीपिकाधारिण्यो गन्धतैलावसिक्तसुरभिगन्धोद्गारिणीभिर्दीपिकाभिर्विरचितचक्रवालिका बालिकाः पर्यवारयन् । अथ निर्मललावण्यलक्षितानि दीपिकाप्रतिबिम्बितानि ज्वलितानि मदनसायकशल्यानीवाङ्गलग्नानि समुद्वहन्तीं नवनिरन्तरकलिकाचितां चम्पकलतामिव तथावस्थितां तां पुनर्व्यजिज्ञपम् । 'देवि प्रसीद । नार्हस्यखेदार्हो हृदयखेदकारिणं सन्तापमङ्गीकर्तुम् । संहर मन्युवेगम् । एषाहमादाय चन्द्रापीडमागतैव' इति । अथानेन देवनामग्रहणगर्भेण मद्वचसा विषापहरणमन्त्रेणेव विषमूर्छिता झटित्युन्मील्य नयने सस्पृहं मामवलोक्य 'कः प्रदेशोऽस्मिन्' इति परिजनमपृच्छत् ।

अथ धवलवसनोल्लासितगात्रयष्टयः, द्वारप्रदेशसम्पिण्डिताङ्घ्रयः, परशुरामशरविवरविनिर्गता इव कलहंसपङ्क्तयः, कलहंसकलालापमधुररवैः प्रतिवाचमिव प्रयच्छद्भिर्नूपुरैः पतत्कर्णपूरपल्लवोल्लासितैश्चाज्ञाश्रवणाय धावद्भिरिव श्रवणैर्मौक्तिककुण्डलांशुजालकानि स्कन्धदेशनिक्षिप्तानि चामराणीव वहन्त्यः, समाहतकपोलस्थलैः कुण्डलैर्बलादिव वाह्यमानाः, वाचालैः कर्णोत्पलमधुकरैः समाज्ञापयेति व्याहरन्त्यः कन्यकाः समधावन् । आज्ञाप्रतीक्षासु च मुखकमलावलोकिनीषु तासु क्रमेण दृष्टिं पातयन्ती स्निग्धामिन्दीवरस्रजमिव मरकतशिलातले न्यषीदत् । अब्रवीच्च । पत्रलेखे

न खलु प्रियमिति ब्रवीमि । त्वामेव पश्यन्ती सन्धारयाम्येव जीवितमहम् । तथापि यद्ययं ते ग्रहस्तत्साधय समीहितम् । इत्यभिधायाङ्गस्पृष्टनिवसनाभरणताम्बूलप्रदानप्रदर्शितप्रसादातिशयां मां व्यसर्जयत् ।

इत्यावेद्य च किंचिदिव नमितमुखी शनैः पुनर्व्यजिज्ञपत् । देव प्रत्यग्रदेवीप्रसादातिशयाहितप्रागल्भ्या दुःखिता च विज्ञापयामि । देवेनाप्येतदवस्थां देवीं दूरीकुर्वता किमिदमापन्नवत्सलायाः स्वप्रकृतेरनुरूपं कृतमिति । चन्द्रापीडस्तु तथोपालम्भगर्भं विज्ञप्तः पत्रलेखया तं च कादम्बर्याः स्नेहोक्तिपुरःसरं गम्भीरं च संतापं[1] च सपरिहासं च साभ्यर्थनं च साभिमानं च सावहेलं च सप्रसादं च सनिर्वेदं च सानुरागं च सार्तिविशेषं च सावष्टम्भं च सकोपं च सात्मार्पणं च ससद्भावं च सोत्प्रासं च सोपालम्भं च सानुक्रोशं च सस्पृहं च सावधारणं च मधुरमपि दुःश्रवं सरसमपि शोषहेतुं कोमलमपि कठोरं नम्रमप्युन्नतं पेशलमप्यहंकृतं ललितमपि प्रौढमालापमाकर्ण्योत्प्रेक्ष्योत्प्रेक्ष्य च स्तिमितपक्ष्मतया दुर्विषहदुःखबाष्पोपप्लुतायताक्षं तन्मुखं स्वभावधीरप्रकृतिरपि नितरां पर्याकुलोऽभवत् ।

अथ कादम्बरीशरीरादिवालापपदैरेव सहागत्य युगपद्गृहीतो हृदये मन्युना कण्ठे जीवितेनाधरपल्लवे वेपथुना मुखे श्वसितेन नासाग्रे स्फुरितेन चक्षुषि च बाष्पेण च तुल्यवृत्तिर्भूत्वा कादम्बर्याः क्षरद्बाष्पविक्षेपपर्याकुलाक्षरमुच्चैः प्रत्युवाच । पत्रलेखे किं करोमि । अनेन दुरात्मना दुःशिक्षितेन ज्ञानाभिमानिना पण्डितंमन्येन दुर्विदग्धेन दुर्बुद्धिनालीकधीरेण स्वयंकृत[2]मिथ्याविकल्पशतसहस्रभरितेनाश्रद्दधानेन मूढहृदयेन यद्यदेवानेकप्रकारं शृङ्गारनृत्ताचार्येण भगवता मनोभवेनान्तर्गतविकारावेदनाय मामुद्दिश्य

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१ 'सन्तापं' इति प.   २ 'स्वयं कृतं' इति न.

बाला बलात्कार्यते तत्तदेवादृष्टपूर्वत्वाद्दिव्यकन्यकानां रूपानुरूपलीलासंभावनया च तावतो मनोरथस्याप्यात्मन उपर्यसंभावनया च सर्वं सहजमेवैतदस्या इति विकल्पसंशयदोलाधिरूढं मां ग्राहयतैवमीदृशस्य देव्या दुःखस्य तव चोपालम्भस्य हेतुतां नीतोस्मि। मन्ये च ममापि मनोव्यामोहकारी कोपि शाप एवायम्। अन्यथाऽप्रबुद्धबुद्धेरपि येषु न सन्देह उपपद्यते तेष्वपि स्फुटेषु मदनचिह्नेषु कथं मे धीर्व्यामुह्येत। तिष्ठन्त्वेव तावदतिसूक्ष्मतया दुर्विभाववृत्तीनि तानि स्मितावलोकितकथितविहृतलीलालज्जायितानि यान्यन्यथापि संभवन्ति। चिरानुभूतात्मकण्ठसंसर्गसुभगं हारमिममकृतपुण्यस्य मे तत्क्षणमेव कण्ठे कारयन्त्या किमिव नावेदितम्। अपि च हिमगृहकवृत्तान्तस्तु तवापि प्रत्यक्ष एव। तत्किमत्र प्रणयकोपाक्षिप्तयाप्यन्यथा व्याहृतं देव्या। सर्व एवायं विपर्ययान्मम दोषः। तदधुना प्राणैरप्युपयुज्यमानस्तथा करोमि यथा नेदृशमेकान्तनिष्ठुरहृदयं जानाति मां देवी। इत्येवं वदत्येव चन्द्रापीडेऽश्रावितैव प्रविश्य वेत्रहस्ता प्रतीहारी कृतप्रणामा व्यज्ञापयत्। युवराजैवं देवी विलासवती समादिशति। 'कृतजल्पात्परिजनतः श्रुतं मया यथा किल पृष्ठतः स्थिताऽद्य पत्रलेखात्र पुनः परागतेति। न च मे त्वय्यस्यां च कश्चिदपि स्नेहस्य विशेषो विलसतीति मयैवेयं संवर्धिता। अपि च तवापि कापि महती वेला वर्ततेऽदृष्टस्य[1]। तदनया सहित एवागच्छ। मनोरथशतलब्धमतिदुर्लभं ते मुखकमलालोकनम्' इति।

चन्द्रापीडस्तु तदाकर्ण्य चेतस्यकरोत्। अहो सन्देहदोलारूढं मे जीवितम्। एवमम्बा निमेषमपि मामपश्यन्ती दुःखमास्ते। पत्रलेखामुखेन चैवमाज्ञापितमागमनाय मे निष्कारणवत्सलेन देवीप्रसादेन। आजन्मक्रमाहितो बलवाञ्जननीस्नेहः। वाञ्छाकुलं

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१ 'दृष्टस्य' इति न.

हृदयम्। अमोच्यं तातचरणशुश्रूषासुखम्। प्रमाथी मन्मथहतकः। हारिणी गुरुजनलालना। दुःसहान्युत्कण्ठितानि। अनुबन्धिनी बान्धवप्रीतिः। कुतूहलिन्यभिनवप्रार्थना। मुखावलोकिनः कुलक्रमागता राजानः। जीवितफलं प्रियतमामुखावलोकनम्। अनुरक्ताः प्रजाः। गरीयान्गन्धर्वराजसुतानुरागः। दुस्त्यजा जन्मभूमिः। परिग्राह्या देवी कादम्बरी। कालातिपातासहं मनः। विप्रकृष्टमन्तरं हेमकूटविन्ध्याचलयोः। इत्येवं चिन्तयन्नेव प्रतीहार्योपदिश्यमानवर्त्मा पत्रलेखाकरावलम्बी जननीसमीपमगात्। तत्रैव च तमनेकप्रकारजननीलालनसुखाचिन्तितदुर्विषहहृदयोत्कण्ठं दिवसमनयत्।

उपनतायां चात्मचिन्तायामिवान्धकारितदशदिशि शर्वर्याम्, अनिवार्यविरहवेदनोन्मथ्यमानमानसाकुलेषु कलकरुणमुच्चैर्व्याहरत्सु चक्रवाकयुगलेषु, उत्तेजितस्मरशरं समुत्सर्पमाणेषु चन्द्रमसोऽङ्कोल्लधूलिधूसरालोकेष्वग्रमयूखेषु, विजृम्भमाणकुमुदिनीश्वासपरिमलग्राहिणि मन्दं मन्दमावातुमारब्धे प्रदोषानिले च, शयनवर्ती निमीलितलोचनोप्यप्राप्तनिद्राविनोदः, हेमकूटागमनखेदान्निपत्य विश्रान्तेनेव पादपल्लवच्छायायाम्, जङ्घानुरोधिरोहिणा लग्नेनेव सुसंहतयोरूर्वोः, लिखितेनेव विस्तारिणि नितम्बफलके, मग्नेनेव नाभिमुद्रायाम्, उल्लसितेनेव रोमराज्याम्, आरूढेनेव त्रिवलिसोपानहारिणि मध्यभागे, कृतपदेनेवोन्नतिविस्तारशालिनि स्तनतटे, मुक्तात्मनेव बाह्वोः, कृतावलम्बनेनेव हस्तयोः, आश्लिष्टेनेव कण्ठे, प्रविष्टेनेव कपोलयोः, उत्कीर्णेनेवाधरपुटे, ग्रथितेनेव नासिकासूत्रे, समुन्मीलितेनेव लोचनयोः, स्थितेनेव ललाटशालायाम्, अन्वितेनेव चिकुरभारान्धकारे, प्लवमानेनेव सर्वदिक्पथप्लाविनि लावण्यपूरप्लवे, मनसा सस्मार स्मरायतनभूतस्य कादम्बरीरूपस्य।

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१ 'जङ्घानुरोध' इति न.

उत्पन्नात्मीयबुद्धिश्च निर्भरस्नेहार्द्रचेतास्तत एव वासरादारभ्य तां प्रति गृहीतरक्षापरिकर इव यतो यत एव मण्डलितकुसुमकार्मुकं मकरध्वजमस्यां प्रहरन्तमालोकितवांस्ततस्तत एवात्मानमन्तरेऽर्पितवान्। एवमम्लानमालतीकुसुमकोमलतनौ निर्घृणं प्रहरन्न लज्जस इत्युपालभमान इव दिवसमुत्तरलतारयान्तर्बाष्पार्द्रया दृष्ट्या कुसुमचापं पुनः स्मरशरप्रहारमूर्छितां संज्ञामिव लम्भयितुं तामवयवैरुवाह स्वेदजललवानुत्ससर्ज च दीर्घदीर्घान्निश्वासमारुतान्। तच्चेतनालम्भमुदित इव च सर्वाङ्गीणं क्षणमपि न मुमोच रोमाञ्चम्। सह्यते हृदयेन वेदना न वेति तद्वार्तां प्रष्टुमिव नियुक्तेन मनसा शून्यतामधार्षीत्। तत्प्रतिवार्ताकर्णनायेव[1] च गृहीतमौनः सर्वदैवातिष्ठत्। तदाननालोकनान्तरितमिव सर्वमेव नाद्राक्षीत्। चन्द्रबिम्बेपि नास्य दृष्टिररमत। तदालापपरिपूरितश्रोत्रेन्द्रिय इव न किंचिदप्यपरमन्तःकर्णे[2] कृतवान्। वीणाध्वनयोऽप्यस्य बहिरेवासन्। सुभाषितान्यपि न प्रवेशमलभन्त। सुहृद्वाचोपि परुषा इवाभवन्। बान्धवजनजल्पितान्यपि नासुखायन्त। भावावगमभीत्येव यथापूर्वं न कस्यचिद्दर्शनमदात्। अनवरतमुक्तज्वालेन मदनहुतभुजान्तर्दह्यमानोपि गुरुजनत्रपया न सद्यः समुद्धृतार्द्रारविन्दशयनमभजत। न सरसबिसलताजालानि गात्रेष्वकरोत्। न जललवमौक्तिकक्षोदतारकितान्यजरठ[3]पद्मिनीपत्राणि पार्श्वेष्वकारयत्। न कुसुमपल्लवस्रस्तररचनामादिदेश। नानवरतधारानिपातोल्लसितशिशिरसीकराबद्धदुर्दिनं ददर्शापि धारागृहम्। न मकरन्दसन्ततसम्पातशीतलाभ्यन्तराणि हर्म्योद्यानलताभवनान्यप्यसेवत। न मलयजजललुलितपृष्ठेषु मणिकुट्टिमेष्वप्यलुठदिच्छया। न तुहिनकरकरनिकरसंक्रान्तिहृद्येषु ललनाकरकलितचन्द्रकान्त-

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१ 'कर्णनायैव' इति न. २ 'अन्तःकर्णे' इति न. ३ 'अजठर-' इति प.

मणिदर्पणेष्वप्यसंक्रामयदात्मसंपातम् । किं बहुना । नाश्यानहरिचन्दनरसचर्चामप्या चरणाददापयत् ।

एवमेव केवलं रात्रौ दिवा चाकृत[1]निर्वृतिना ज्वलताप्यदहनात्मकेन दहताप्यक्षतस्नेहेन्धनेन दुःखानुभावनायेव भस्मसादकुर्वता मदनदहनेनान्तर्बहिश्च क्वाथ्यमानदेहः शोषमगात् । आर्द्रतां पुनः प्रतिक्षणाधीयमानवृद्धिं नात्याक्षीत् । एवं च निष्प्रतिक्रियतया दुस्त्यजतया वातिविसंष्ठुलेनोपास्यमानोपि मनसिजेनाकारमेव लोकलोचनेभ्योऽरक्षन्न कुसुमशरसायकेभ्यो जीवितम् । तनोरेव तानवमङ्गीचकार न लज्जायाः । शरीरस्थितावेवानादरं कृतवान्न कुलक्रमस्थितौ । प्रजा एवान्वरुध्यत न मन्मथोत्कलिकाः । सुखमेवावधीरयामास न धैर्यम् । एवं चास्य पुरः कादम्बरीरूपगुणावष्टम्भाहितप्राणेन बलवतानुरागेणाकृष्यमाणस्य, पश्चाद्गुरुजनप्रतिबन्धदृढतरेण महीयसा स्नेहेन च वार्यमाणस्य, गम्भीरप्रकृतेः सरित्पतेरिव चन्द्रमसा सुदूरमुल्लास्यमानस्यापि मर्यादावशादात्मानं स्तम्भयतः कथंकथमपि कतिप्रयेष्वपि सहस्रसंख्यायमानेष्वतिक्रान्तेषु वासरेषु, एकदा रणरणकसकाशादिवान्तरलब्धावस्थानो निर्गत्य बहिर्नगर्यास्तरङ्गसङ्गशीतसीकरासारमरुन्ति कलक्वणितकलहंसचक्रवाकचक्रवालाक्रान्तसरससुकुमारसैकतानि सिप्रातटान्यनुसरन्नाति[2]दूरमिव चरणाभ्यामेव बभ्राम । भ्राम्यंश्च रुद्रतनयायतनं रयेणागच्छतः सावष्टम्भया गत्या त्वरितखुरसञ्चारान्युज्यमानांश्च विरलीभवतश्च सङ्घट्टमानांश्च विश्लिष्यतश्चोत्सहमानांश्च लम्बमानांश्च परापततश्च विच्छिन्नपङ्क्तिव्यवस्थानान्स्खलतोऽपि पततोऽप्यवसीदतोपि यथाशक्ति सादिभिरुत्पीडितान्निःसहतया दूरागमनखेदमतित्वरयागमनकार्यगौरवमावेद-

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१ 'निर्वृति' इति **प–क**; 'निर्वृतिरा' इति **न.** २ 'नातिदूर...संचारान्' इत्येतन्नास्ति **न**–पुस्तके.

यतो दूरादेवातिबहूनिव तुरङ्गमानद्राक्षीत् । दृष्ट्वा चोत्पन्नकुतूहलस्तेषां परिज्ञानायान्यतमं पुरुषं प्राहिणोत् । आत्मनाप्यूरुदघ्नेन पयसोत्तीर्य सिप्रां तस्मिन्नेव भगवतः कार्तिकेयस्यायतने तत्प्रतिवार्तां प्रतिपालयन्नतिष्ठत् ।

तत्रस्थश्च कुतूहलात्तस्मिन्नेव वाजिवृन्दे निक्षिप्तदृष्टिः पार्श्वस्थितां हस्तेनाकृष्य पत्रलेखामवादीत् । पत्रलेखे पश्य य एष पुर एवार्ककिरणनिवारणोल्लासितया प्रेङ्खदालोललम्बशिखया मयूरपिच्छमय्या छत्रिकया[1] दुर्विभाव्यवदनोऽश्ववारो ज्ञायते केयूरकोयमिति । यावत्तया सहैवं निरूपयत्येव तावत्तस्मात्प्रहितपुरुषादुपलब्धात्मावस्थानं दृष्टिपथ एवावतीर्य तुरङ्गमादापतन्तं दूराद्द्रुतागमनधूलीधूसरश्यामीकृतशरीरं परिवर्तितमिवेतराकारेणोज्झिताङ्गरागसंस्कारमलिनेन वपुषा विषादशून्येन च मुखेनान्तर्दुःखसंभारपिशुनया च दृष्ट्या दूरत एवापृष्टामपि कष्टां कादम्बरीसमवस्थामनक्षरमावेदयन्तं केयूरकमद्राक्षीत् । दृष्ट्वा च दर्शितप्रीतिरेह्येहीत्याहूय ससंभ्रमप्रणतोपसृतमतिदूरप्रसारिताभ्यां दोर्भ्यां पर्यष्वजत तम् । अपसृत्य पुनः कृतनमस्कारे तस्मिन्ननामयप्रश्नवचसा संवर्ध्य सर्वानेव तत्सहायान्पुरः स्थितं पुनः पुनः सस्पृहमालोक्य केयूरकमवादीत् । केयूरक त्वद्दर्शनेनैव भद्रं देव्याः सपरिवाराया इत्येतदावेदितम् । आगमनकारणमपि विश्रान्तः सुखितः कथयिष्यसि । इत्युक्त्वा संभ्रान्तागतारोहकढौकितां करिणीमारुह्य कुतोस्य जनस्य सुखितेत्यभिदधानमेव केयूरकं पृष्ठतः पत्रलेखां चारोप्य स्वभवनमयासीत् । तत्र च निषिद्धाशेषराजलोकप्रवेशः प्रविश्य वल्लभोद्यानं सपरिवारेण केयूरकेण सहोत्ताम्यता चेतसाऽचेतितमेव दिवसकरणीयं निर्वर्तयामास । निर्वर्त्य च पत्रलेखाद्वितीयः सुदूरोत्सारितपरिजनः केयूरकमाहूयाब्रवीत् । केयूरक कथय देव्याः कादम्बर्याः समदलेखाया महाश्वेतायाश्च सन्देशम् ।

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१ 'वंक्रिकया' इति न.

इत्यभिहितवति चन्द्रापीडे पुरः सप्रश्रयमुपविश्य केयूरकोऽभ्यवादीत् । देव किं विज्ञापयामि । नास्ति मयि सन्देशलवोपि देव्याः कादम्बर्याः समदलेखाया महाश्वेताया वा । यदैव पत्रलेखां मेघनादाय समर्प्यागतेन प्रतिनिवृत्य मयायं देवस्योज्जयिनीगमनवृत्तान्तो निवेदितस्तदैवोर्ध्वं विलोक्य दीर्घमुष्णं च निश्वस्य सनिर्वेदमेवमेतदित्युक्त्वोत्थाय महाश्वेता पुनस्तपसे स्वमेवाश्रमपदमाजगाम । देव्यपि कादम्बरी झटिति हृदये द्रुघणेनेवाभिहता, अतर्कितापतिताशनिनेव मूर्ध्नि ताडिता, अन्तःपीडाकूणननिमीलितेन चक्षुषा मूर्छितेव मुषितेव परिभूतेव वञ्चितेव चोन्मुक्तेव चान्तःकरणेन, अविदितमहाश्वेतागमनवृत्तान्ता चिरमिव स्थित्वोन्मील्य नयने विलक्षेव लज्जितेव विस्मृतेव विस्मयस्तब्धदृष्टिर्महाश्वेतायाः कथयेति सासूयमिव मामादिश्य मदलेखायां पुनर्वलितमुखी सविलक्षस्मितं 'मदलेखेऽस्ति केनचिदपरेणैतत्कृतं करिष्यते वा यत्कुमारेण चन्द्रापीडेन' इत्येवमभिदधत्युत्थाय निवारिताशेषपरिजनप्रवेशा शयनीये निपत्योत्तरवाससोत्तमाङ्गमवगुण्ठ्य निर्विशेषहृदयवेदनां मदलेखामप्यनालपन्ती सकलमेव तं दिवसमस्थात् । परेद्युश्च प्रातरेवोपसृतं मामेवं दृढतरशरीरेषु म्रियमाणेष्विव भवत्स्वहमीदृशीमवस्थामनुभवामीत्युपालभमानेव, न मे भवद्भिः पार्श्ववर्तिभिः कार्यमिति निर्भर्त्सयन्तीव, किं मे पुरस्तिष्ठसीत्यन्तर्मन्युवेगेन तर्जयन्तीव च बाष्पपूरोद्रेकोत्कम्पपर्याकुलया दृष्ट्या चिरमालोकितवती । तथा दृष्टश्च दुःखितया देव्यादिष्टमेव गमनायात्मानं मन्यमानोहमनिवेद्यैव देव्यै देवपादमूलमुपागतोस्मि । तच्च देवैकशरणजनजीवितपरित्राणाकुलमतेः केयूरकस्य विज्ञापनाकर्णनावधानदानेन प्रसादं कर्तुमर्हति[1] देवः । देव श्रूयताम् । यदैव ते प्रथमागमनेनामोदिना मलयानिलेनेव

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1 'अर्हसि' इति न.

चलितं समस्तमेव तत्कन्यकालतावनं तदैव सकलभुवनमनोभिरामं भवन्तमालोक्य वसन्तमिव रक्ताशोकतरुलतामिवारूढवान्मकरकेतनस्ताम् । इदानीं तु महान्तमायासमनुभवति त्वदर्थे कादम्बरी । तस्या हि दिनकरोदयादारभ्य दिवसकरकान्तोपलानलस्येव निःशब्दस्यापवनेरितस्याधूमस्याभस्मनः प्रज्वलतो मकरध्वजहुतभुजो न परिजनकरकमलकलितकोमलपल्लवलास्यलीलया प्रसरभङ्गः । नानुत्तालतालवृन्तवान्तजलजडकणिकासारसेकेन निवृत्तिः । न सरसहरिचन्दनपङ्कच्छटाच्छुरणेन छेदः । न विदलितमुक्ताफलवालुकापटलोद्धूलनेन व्युपरमः । नोत्कीलितयन्त्रमयकलहंसपङ्क्तिमुक्ताम्बुधारेण धारागृहेण प्रशमः । यथा यथा चलितजलयन्त्रविगलिताभिरतिशिशिरसीकरनिकरतारकिताभिरम्बुधाराभिराहन्यते तथा तथा वैद्युतानलसहोदर इव स्फुरति मदनपावकः । सुतरां च शिशिरः कुन्दकलिकाकलापमञ्जरीमिव विकासयति स्वेदजललवजालकसन्ततिमुपचारः । चित्रं चेदम् । मकरकेतुहुतभुजा दह्यमानमप्यग्निशौचमंशुकमिव नितरां निर्मलीभवति लावण्यम् । मन्ये च मृदुस्वभावमपि जलमिव मुक्ताफलतामुपगतं कठिनीभवत्युत्कण्ठितं हृदयमबलाजनस्य, यत्तादृशेनातिसन्तापेनापि न विलीयते । बलवती खलु वल्लभजनसङ्गमाशा, यत्तथाविधमप्यनुभववेदनाविह्वलितप्राणमतिकष्टं प्राण्यते । किं करोमि । कथय कथं कथ्यते कया वृत्त्या वर्ण्यते कीदृशेनोपायेन प्रदर्श्यते केन प्रकारेणावेद्यते कया युक्त्या प्रकाश्यते कतमया वेदनयोपमीयते बलवती[1] तदुत्कण्ठा[2] । स्वप्नेषु विगलितवेदनाः स्फुटं प्राणिनः । प्रतिदिनं दृश्यमानोपि यन्न पश्यसि तामीदृशीमवस्थाम् । प्रचण्डकिरणसहस्रातपसहानि कमलानि शयनीकृतानि म्लानिमुपनयन्त्या दिवसकरमूर्तिरपि निर्जिता तया

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१ 'बलवती' इत्येतत्पदं नास्ति न- पुस्तके. २ 'तदुत्कण्ठास्वप्नेषु' इति' न.

निजोष्मणा । निष्करुणेन चाकारणवामेन कामेन मथ्यमानास्तास्ताश्चेष्टाः करोति । तथा हि । सा 'सोढमदनवेदने त्वमतिकठिने मनसि निवससि' इति मृदुनि कुसुमशयने कथमपि सखीजनेन पात्यते । कुसुमशयनगता च सन्तापगलितचरणतलालक्तककलपाटलितैः शय्याकुसुमैः कुसुमशरेण शरतामुपनीतैः सरुधिरैरिव हृदयात्पतितैर्भयमुपजनयति । सर्वाङ्गीणमनङ्गशरनिवारणाय कवचमिव भवदनुस्मरणरोमाञ्चमुद्वहति । रोमाञ्चिनि कुचयुगले श्वासगलितमंशुकं निदधाना त्वत्पाणिग्रहणतृष्णया कण्टकशयनव्रतलीलामिव दक्षिणकरकमलमनुभावयति । वामं तु वामकपोलभरजडाङ्गुलिमुल्लसत्पद्मरागवलयप्रभांशुरज्यमानं ज्वलितमदनहुताशनविप्लुष्यमाणमिव हस्तकमलं विधुनोति । नलिनीदलव्यजनपवनविक्षिप्यमाणकर्णकुवलयदलं वदनमजस्रस्रवदश्रुभयपलायमानलोललोचनमिव बिभर्ति । प्रतिक्षणं क्षामतां व्रजन्ती न केवलं मङ्गलवलयं पतनभयेन दोलायमानं हृदयमपि मुहुर्मुहुः पाणिपल्लवेन रुणद्धि । शिशिरवारिक्षोदक्षरिण्या लीलाकमलमालिकयेव वपुषि निहितया सखीजनहस्तपरम्परया परिक्राम्यति । तथा चरणयुगलेन रसनाकलापं नितम्बविस्तारेण मध्यं सङ्गमाशया हृदयं हृदयेन भवन्तमुरसा बिसिनीपलाशप्रावरणं कण्ठेन जीवितं करकमलेन कपोलपालीं त्वदालापेनाश्रुपातं ललाटफलकेन चन्दनलेखिकामंसेन वेणीमधुना धारयति । त्वद्दिदृक्षया विघटमानं हृदयमभिवाञ्छति । गोत्रस्खलनेनेव जीवितेन लज्जते । प्रियसख्येव मूर्छया मनसि मुहुर्मुहुः स्पृश्यते । परिजनेनेव रणरणकेन मदनपरवशा कुसुमशयनादुत्थाप्यते । परिचारिकयेवार्त्या स्रस्ताङ्गी सञ्चार्यते । मुहुः पवनप्रेङ्खोलितमुत्कण्ठाव्यजनपल्लवभङ्गभयकम्पितमिव लतामण्डपमधिवसति । मुहुः सत्कोशकलिकं बिसवलयसंरक्षणरचिताञ्जलिपुटमिव स्थलनलिनीवनमधिशेते । मुहुरुद्बन्धनभयादिव निरन्तरकिसलयाच्छादितलतापाशमुद्यानमा-

सेवते । मुहुर्निपतदविरतरोदनाताम्रनयनप्रतिबिम्बं स्रस्तरास्तरणश्वासनिमज्जत्कमलमिवोपवनसरोजलमवगाहते । तस्मादुत्थाय तमालवीथीमुपैति । तस्यां शाखावलम्बोर्ध्वभुजलतानिहितनिमीलितलोचनवदना चम्पकदलमालिकोद्बद्धदेहाशङ्कामुत्पादयन्ती मुहूर्तं विश्रम्य सङ्गीतकगृहमाविशति । ततो मधुरमुरजरवलयललितलास्यलीलयोद्वेज्यमाना मयूरीव मुक्तधारं धारागृहमभिपतति । ततोपि घनजलधारासीकरपुलकितकाया कदम्बकलिकेव कम्पमाना शुद्धान्तकमलिनीतीरमुपसर्पति । तस्माच्च भवनकलहंसरवमसहमाना प्रस्थिता तत्कालावतारितनूपुरयुगला निपुणप्रेक्षामिव क्षामतामभिनन्दति । वलयरचनाम्लापितमृणालकुपितैरिव भवनवापीचक्रवाकमिथुनैः कूजितेन खेद्यते । शय्याविलासमृदितकुसुमसञ्चयामर्षितैरिव प्रमदवनमधुकरैर्विरुतेनोद्वेज्यते । निर्भरोत्कण्ठागीतनिर्जितरवरोषितैरिवाङ्गणसहकारपिकवृन्दैः कलकलेनाकुलीक्रियते । मदनपाण्डुगण्डपरिभूतगर्भपत्रकान्तिभिर्विद्धेवोद्यानकेतकीसूचिभिरुद्धूतवेदना भवति । एवंप्रायैश्च मदनदुश्चेष्टितायासैः परिणाममुपैति दिवसः ।

चन्द्रोदये चास्यास्तिमिरमयीवापैति धृतिः । कमलमयमिव दूयते हृदयम् । कुमुदमय इव विजृम्भते मकरकेतनः । चन्द्रकान्तमयमिव प्रक्षरति नयनयुगलम् । उदधिजलमयानीव वर्धन्ते श्वसितानि । चक्रवाकमया इव विघटन्ते मनोरथाः । शीतज्वरातुरेव मणिकुट्टिमोदरसंक्रान्तस्य तुषारकिरणमण्डलस्योपरि वेपथुलुलिततरलाङ्गुलिनिकरं करयुगलं प्रसारयन्ती शशिसन्तापमनक्षरं कथयति । सीत्कारेषु दशनांशुव्याजेन मन्मथशरजर्जरितहृदयप्रविष्टानिन्दुकिरणानिवोद्गिरति । वेपथुषु व्यजनीकृतकदलीदलकम्पोपदेशमिव गृह्णाति । विजृम्भिकासु कण्ठागतजीवितनिर्गममार्गमिवोपदिशति । गोत्रस्खलितविलक्षस्मितेषु हृदयनिपतितमदनशरपुष्परज इव वमति । बाष्पमोक्षेषु स्थूलाश्रुसन्तानवेणिकावाहिनी

विलीयत इव। शशिमणिदर्पणेषु विस्फुरितानेकप्रतिबिम्बनिभेन शतधेव विदलति। कुसुमशयनेषु परिमललालसागतालिमालाकुलिता धूमायत इव। अमलकमलस्रस्तरेषु किञ्जल्करजःपुञ्जपिञ्जरिता ज्वलतीव। स्वेदप्रतीकारेषु विशदकर्पूरक्षोदधूलीधवलिता भस्मीभवतीव। न विज्ञायते किं मुग्धतया किं विलासेन किमुन्मादेन सङ्गीतकमृदङ्गध्वनितेषु केकाशङ्कया धारागृहमरकतमणिमयूरमुखानि स्थगयति। दिवसावसानेषु विश्लेषभीता मृणालसूत्रैश्चित्रभित्तिविलिखितानि चक्रवाकमिथुनानि संघट्टयति[1]। चिन्तारतारम्भेषु मणिप्रदीपानवतंसोत्पलैस्ताडयति। उत्कण्ठालेखेषु सङ्कल्पसमागमाभिज्ञानानि लिखति। दूतीसंप्रेषणेषु स्वप्नापराधोपालम्भान्सन्दिशति।

अपि च तस्याश्चन्दनपरिमल इव दक्षिणानिलेन सह समागच्छति मोहः। चक्राह्वशाप इव निशया सहापतति प्रजागरत्रासः। प्रतिरुतानीव वलभीकपोतकूजितैः सहाविर्भवन्ति दुःखानि। मधुकर इवोपवनकुसुमामोदेन सहोपसर्पति मरणाभिलाषः। तथा च जलकणिकेव पद्मिनीपलाशस्थिता कम्पते। प्रतिच्छायेव स्फटिकोपलसलिलमणिदर्पणमणिकुट्टिमतलेषु दृश्यते। नलिनीव शशिकरस्पर्शेन म्लायति। हंसीव सरसमृणालिकाहारव्यतिकरेण जीवति। शरदिव कुमुदकुवलयकमलसम्पर्कमनोहरगन्धवहा सकुसुमबाणा च विजृम्भते। चन्द्रमूर्तिरिव कमलप्रकरस्खलितपादपल्लवा सञ्चरन्ती निशां नयति। कुमुदिनीव रजनिकरकिरणकृतप्रजागरा दिवसमलीकनिद्रयाऽतिवाहयति। मुररिपुजलशयनलीलेव मन्दोच्छ्वसितशेषा निमीलितलोचना किमपि चिन्तयति। मलयनिम्नगेव सरसहरिचन्दनकिसलयलाञ्छितेषु शिलातलेष्वभिपतति। कुन्दकलिकेव तुषारसिक्तपल्लववर्तिनी वनानिलेनाया-

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१ 'संघटयति' इति न.

स्यते । भुजङ्गीवासह्यसन्तापालिङ्गितचन्दना शिखिशकुन्तकुलकोलाहलेन ताम्यति । हरिणीव केसरिकाननं परिहरति । कुसुमघटितशिलीमुखमनोहरान्मदनचापादिव प्रमदवनात्त्रस्यति । जानकीव पीतरक्तेभ्यो रजनिचरेभ्य इव चम्पकाशोकेभ्यो बिभेति । उषेव स्वप्नसमागमेनापि कृतार्थतामेति । ग्रीष्मलक्ष्मीरिवानुदिनमतिक्षामा भवति । सर्वथा तस्याः कन्दर्पवेदनयाङ्गानि, दिवसैर्जीवितसन्धारणवस्तूनि, वलयरचनया गृहकमलिनीमृणालानि, उपदेशैः सखीजनवचनानि, शय्यापरिकल्पनेनोपवनकुसुमानि, अनवरतमोक्षेण मदनायुधानि निःशेषं क्षीणानि । किं बहुना । संप्रति तस्यास्त्वन्नामा सर्वसखीजनस्त्वत्सम्बद्धानि सर्वरहस्यानि त्वत्समागमोपायान्वेषिणः सर्वसमवायास्त्वद्वार्त्तोपलम्भनतत्पराः सर्वप्रश्नास्त्वद्वृत्तान्तमुखरः परिजनस्त्वदालापनिर्मिताः सर्वविनोदास्त्वदाकारमयश्चित्रकलाभ्यासस्त्वदुपालम्भगर्भा मागधीमङ्गलगीतयस्त्वद्दर्शनपुनरुक्ताः स्वप्नास्त्वत्परिहासप्राया मदनज्वरदाहविप्रलापास्त्वन्नामग्रहणैकोपायगम्यप्रबोधा मोहमहावेगाः ।

इत्यावेदयन्तं केयूरकं 'भवतु संप्रति न शक्नोम्यतः परं श्रोतुम्' इत्यामीलनाद्दत्तसंज्ञेव कादम्बरीव्यथाश्रवणवेदनासंभवानुकम्पयेव चन्द्रापीडमाक्रामन्ती मूर्छा न्यवारयत् । न तु पुनरवस्थानिवेदनपरिसमाप्तिः ।

तथा मूर्छानिमीलितश्च तामेवानुध्यायन्निव ससंभ्रमप्रतिपन्नशरीरेण केयूरकेण संभाविततालवृन्तया च पत्रलेखयानुभाव्यार्थसज्जया च नियत्या संज्ञां लम्भितश्चन्द्रापीडः स्वकृतपीडापराधेन भीतमिव लज्जितमिव विलक्षमिव निभृतस्थितं केयूरकमन्तर्बाष्पोपरुध्यमानकण्ठः कथमपि स्खलिताक्षरं प्रत्युवाच । केयूरक येन प्रकारेणैवमेकान्तनिष्ठुरहृदयमात्मन्यनुत्पन्नानुरागमेव मां सं-

१ अस्मात्परं 'श्यामा' इत्यधिकं न-पुस्तके.

भाव्य देव्या कादम्बर्या दूरीकृतपुनर्मदागमनसंभावनया न त्वमागमनायादिष्टो न सन्दिष्टं वा किंचिन्महाश्वेतया समुपहृतानुबन्धया मदलेखया वा त्वन्मुखेन नोपालब्धोस्मि तथा मयि पत्रलेखया सर्वमाख्यातम् । तदभिजाततया महानुभावत्वादुदारतया समानशीलतया दक्षिणतया चैकान्तपेशलतया च स्वभावस्यात्मानमात्मना न कलयति देवी कादम्बरी । चन्द्रमूर्तेरालोकेन निश्चेतनस्य चन्द्रकान्ताख्यस्य पाषाणखण्डस्यार्द्रभावोपगमनमेवायत्तं न पुनस्तत्कराकर्षणम् । नितरां पक्षपातिनोपि च मधुकरस्याभिगमनमेवाधीनम् । मकरन्दलाभे तु कलिकाश्रयिणी जृम्भैव प्रभवति । दिवससन्तापक्लान्तेन चोन्मुखता कुमुदाकरेण करणीया । विकासयति पुनस्तं ज्योत्स्नाभिरामा रजन्येव । निर्भरमन्तःसरसतायां सत्यामपि मधुमासलक्ष्मीपरिग्रहाद्विना पल्लवानुरागदर्शनस्य कृते किं करोतु पादपः । तत्र देव्याः कादम्बर्या एवाज्ञाऽपराधिनी, ययाधरस्पन्दितमात्रप्रतीक्षे पुरः स्थायिनि दासजने निष्करुणतयात्मानमव्यापारयन्त्या सुखपरिपन्थिनी दुःखदानैकनिपुणा परहृदयपीडानपेक्षिणी लज्जापेक्षिता न जीवितसन्देहदायिनी देव्याः समवस्था । अथवास्य परिजनस्यापि देव्या अपि कोयमेवंविधो व्यामोहः, यदनिच्छन्त्यपि बलादसौ न व्यापारिता । कीदृशी चरणतलप्रतिबद्धस्य दासजनस्योपरि लज्जा, कीदृशं वा गौरवम्, को वाऽनुरोधः, अविश्वस्तचित्तता वा केयमीदृशी, यदेवमात्मनः शिरीषपुष्पकोमलस्येयमतिदारुणा पीडाङ्गीकृता, न कृतार्थितो मे मनोरथः । अथवा क्रमागतमन्तर्धानं वामलोचनानां विशेषतोऽपरित्यक्तनिःशेषबालभावानामनतिप्रबुद्धमुग्धमनसिशयानां कन्यकानाम् । लज्जा न पारिता नामासिञ्जने स्वयं परित्यक्तुं देव्या । मदलेखा तु द्वितीयं हृदयमस्याः । तया किमेवमहार्यसंयमधनैर्मुनिभिरप्यरक्षितहृदयापहारेणानिग्राह्यचौरेण शुचिभिरप्यपरिहार्यस्पर्शेनाबहिष्कार्यचण्डालेन भस्मीकृतापर्यवसानप्राणिसहस्रेणानि-

र्ष्यश्मशानाग्निना सर्वदोषाश्रयेणाशरीरव्याधिना रूपापहारिणाऽकाण्डव्याधेन मर्मभेदिनाऽलीकधनुर्धरेण सद्यःप्राणापहारक्षमेणाकालमृत्युनाऽनिरूपितस्थानास्थानप्रवर्तिना परापकारकृतार्थेन हृदयवासिनाऽपरप्रत्ययेन स्वयोनिना कामेन दुरात्मनायास्यमानं देवीशरीरमुपेक्षितम् । किमिति तत्रस्थस्यैव मे कर्णे नावेदितम् । अधुना श्रुत्वापि दिवसक्रमगम्येऽध्वनि किं करोमि । मलयानिलाहतलताकुसुमपातस्याप्यसहं देवीशरीरम् । वज्रसारकठिनहृदयैरपि दुर्विषहाः स्मरेषवः । न ज्ञायते निमेषेणैव किं भवतीति । प्रायेण च देव्याऽप्यनुभवनीय एवायमर्थः । यथा चास्य दुःखैकदानव्यसनिनो दुर्घटघटनापण्डितस्य यत्किंचनकारिणो निष्कारणकुपितस्य हतविधेः सर्वतो विसंष्ठुलं समारम्भं पश्यामि तथा जानामि नैवायमेतावता स्थास्यतीति । अन्यथा क्व निष्प्रयोजनाश्वमुखमिथुनानुसरणेनामानुषभूमिगमनम्, क्व च तत्र तृषितस्याच्छोददर्शनम्, क्व तत्तीरे विश्रान्तस्यामानुषगीतध्वनेराकर्णनम्, क्व तज्जिज्ञासागतस्य महाश्वेतावलोकनम्, क्व तत्र तरलिकया सह तवाभिगमनेन मद्गमनप्रस्तावः, क्व महाश्वेतया सह हेमकूटगमनम्, क्व तत्र देवीवदनदर्शनम्, क्वानुरागोत्पत्तिरस्मिञ्जने देव्याः, क्व चापरिपूर्णमनोरथस्य मे पितुरलङ्घनीयागमनाज्ञा । तत्सुदूरमारोप्य पातिता वयं खल्वनेनाकार्यकारिणास्मत्कर्मबलनियोगदक्षेण दग्धवेधसा । तथापि देवीं संभावयितुं प्रयतामहे ।

इत्यभिदधत्येव चन्द्रापीडे 'नितरामयमनेनैव कादम्बरीवृत्तान्तेन सन्तापितस्तत्किमपरमहमेनमात्मतेजसा सन्तापयामि' इत्युत्पन्नदय इव भगवांस्तिग्मदीधितिरुत्तप्तकनकद्रवस्फुलिङ्गपिङ्गलद्युति दिग्विकीर्णधूर्जटिजटामण्डलानुकारि सञ्जहार करसहस्रम् । अस्तानुसारेण च रवेर्वासरोपि यथोच्छ्रिततरुशिखरावलम्बिनो रक्तातपच्छेदानाकर्षन्नपससार । क्रमेणैव सञ्जातकरुणानुबन्धयेव संध्ययाप्युपरि जलार्द्रपट इव प्रसार्यमाणे स्वरागपटले, निशागमेना-

प्येवमस्य शून्यताविक्लवस्य मा भूद्दर्शनमित्यार्तेनेव सर्वतो नीलीपरिलम्बमानायामिव भ्राम्यमाणायां तिमिरलेखायाम्, कमलेष्वपि दुःसहत्वाच्छोषकारिणः सन्तापस्य तल्पकल्पनाभीतेष्विव सङ्कुचत्सु, कुमुदेष्वपि शुचिस्वभावतयार्द्रार्द्रेषु शयनसम्पादनायेवाहमहमिकयोद्दलत्सु, चक्रवाकेष्वपि सहचरीविरहविधुरेषु कादम्बरीसमीपगमनोपदेशदानायेव कलकरुणमुच्चैर्मुहुर्मुहुर्व्याहरत्सु, चन्द्रमस्यपि भगवति समस्तभुवनैकातपत्रे सुधारजतकलशे पूर्वदिग्वधूवदनचन्दनतिलके गगनतललक्ष्मीलावण्यमहाह्रदे सकललोकाह्लादकारिणि सुधालिप्तैः करैरिव स्प्रष्टुमुच्छ्वासहेतुना तं ज्योत्स्नाजलेन च सेक्तुमुदयगिरिशिखरमारूढे, प्रौढे प्रदोषसमये चन्द्रापीडस्तस्मिन्नेव वल्लभोद्याने चन्द्रातपस्पर्शदर्शितविशदजललवोद्भेदहारिणि चन्द्रमणिशिलातले विमुच्याङ्गानि चरणसंवाहनोपसृतं केयूरकमवादीत्। केयूरक किमाकलयसि। यावद्वयं परापताम-स्तावत्प्राणान्सन्धारयिष्यति देवी कादम्बरी। पारयिष्यति वा तां विनोदयितुं मदलेखा। आगमिष्यति वा पुनस्तत्समाश्वासनाय महाश्वेता। मत्परिचयोद्वेजिता प्रतिपत्स्यते वा शरीरस्थितये तयोरभ्यर्थनाम्। द्रक्ष्यामि वा पुनस्तस्याः स्मरस्रक्कोपान्तमालोलतारकमुत्त्रस्तहरिणशावकायताक्षं मुखमिति।

स* तु व्यज्ञपयत्। देव धैर्यं समवलम्ब्य गमनाय यत्नः क्रियताम्। तिष्ठतु तावदासन्नवर्ती सखीजनः परिजनो वा। तस्या हि त्वदालोकनेच्छैव स्वेच्छया निमेषितुमपि न ददाति। समागमाशयैवावष्टब्धं हृदयम्। श्वसितमेव मुखे वहितम्। रोमाञ्च एव क्षणमपि शरीरं न मुञ्चति। दिवानिशं बाष्प एव लोचनपथस्थायी। प्रजागर एव रात्रावपि दत्तदृष्टिः। अरतिरेव नैकाकिन्याः क्षाम्यत्यवस्थानम्। जीवितमेव कण्ठस्थानान्नापसरति।

* Here begins the portion appointed for the Intermediate examination.

एवं वदन्तं तमादिदेश विश्रान्तये केयूरकम्। आत्मनापि गमनचिन्तां प्राविशत्। यदि तावदकथयित्वाऽनिपत्य चरणयोरनाघ्रातः शिरस्यगृहीताशीः सहसानुत्सङ्कलित एव तातेनाम्बयो वापक्रम्य गच्छामि। ततो गतस्यापि मम कुतः सुखं किं श्रेयः कुतो वा फलावाप्तिः कीदृशी वा हृदयनिर्वृतिः। अथवा तिष्ठतु तावदियमुत्तरकालगामिनी चिन्ता। अपक्रम्य गत एव कथमहम्। तातेन दुस्तराहवार्णवोत्तरणमहासेतुबन्धादवन्ध्यवाञ्छितफलप्रदानकल्पद्रुमादहितविक्रान्तियशोनिष्क्रान्तिद्वारार्गलदण्डादशेषभुवनभवनोत्तम्भनस्तम्भात्स्वभुजादवारोप्य मय्येव राज्यभारः समारोपितः। तदनाख्याय पदमपि निर्याते मय्यवश्यमपरिमितकरितुरगरथगमनसंक्षोभितधरातलैः, आलोलकदलिकाकाननाकुलीकृतभास्वद्गभस्तिभिः, ऊर्ध्वध्रियमाणधवलातपत्रमण्डलच्छायान्तरितवासरव्यतिकरैः, अतिबहलरेणूद्गमाविच्छेदापूरितभुवनकुहरैः, पुरःप्रसृतजवनवाजिभिः, अनुसन्तानलग्नवेतण्डप्रायसाधनैः, श्रान्तैरपि बुभुक्षितैरप्यकृतगतिविलम्बैरा पयोधेरष्टाभ्योपि दिग्भ्यो राजभिरनुधावितव्यम्। तिष्ठन्तु तावत्सेवापरा राजानः। सुखपरिभुक्ताः प्रजा अपि तातस्नेहात्परित्यक्तपुत्रदाराः पृष्ठतो लगन्तीति मे चेतसि। अपि च तातस्यापि कोपरोस्ति यस्मिन्मदीयं स्नेहं संक्रमय्य मय्यपक्रान्ते 'यातु किमनेन गतेनागतेन वा' इत्यविनयकोपितोऽवष्टम्भं कृत्वा स्थास्यति। कस्य वापरस्य मुखमालोकयन्ती सुखायमानहृदया मत्प्रत्यानयनाय कृतार्तप्रलापा न तातमेवाकुलीकरोत्यम्बा। ताते च पृष्ठतो लग्नेऽष्टादशद्वीपमालिनी मेदिन्येव लग्ना भवतीति। तदा मया क गतम्। क स्थितम्। क विश्रान्तम्। क यातम्। क भुक्तम्। कापसृतम्। कात्मा मया गोपायितव्यः। समासादितेन वात्र कथं मया वदनं दर्शयितव्यम्। पृष्टेन वा किमुत्तरं दातव्यम्। अथापि कथंचि-

१ 'इव' इति न. २ 'अम्बयोक्रमपक्रम्य' इति न. ३ 'यत्तातेन' इति न.

दैवनियोगान्निःसृतोस्मि । तथाप्यनायासनीयं तातमेवं महीयस्यायासे तातप्रसादाददृष्टदुःखामम्बां वा निजापक्रमणशोकार्णवे पातयता किं कृतं भवत्यपुण्यवता । अपि च स[1] बहुदिवसप्रवासोपतप्तः स्कन्धावारोपि मेऽद्यापि न परापतति । तेनापरसंविधानादर्धपथादेव निवृत्य पुनर्धावितव्यम् । अथावेद्य तातस्याम्बायाश्च ताभ्यां च विसर्जितः संविधानेन गच्छामि । तत्रापि किं कथयामि । मम स्नेहेन दुःखिता गन्धर्वराजपुत्री कादम्बरी मामुद्दिश्य मकरकेतुनायास्यमाना दुःखं तिष्ठतीति । किं वा बलवान्मे तस्यामनुरागो नानया विनाहं प्राणान्सन्धारयामीति । किं तस्या मम च द्वयोरपि जीवितनिबन्धनहेतुभूतया महाश्वेतया तत्परिणयनाय मे सन्दिष्टमिति । किं वा तद्दुःखमपारयन्सोढुमयं केयूरकस्तद्वृत्तया मामानेतुमागत इति । अपरोपि वा कश्चिद्व्यपदेशो न शक्यत एव पुनर्गमनाय कर्तुम् । संप्रत्येव समधिकाद्वर्षत्रयात्प्रसाध्य वसुधां प्रत्यागतोस्मि । अद्यापि साधनमेव परापतति । अकथयित्वा च गमनकारणं कथमात्मानं मोचयामि । कथं वा मुञ्चतु तातोम्बा वा । तत्सुहृत्साध्येऽस्मिन्नर्थेऽनर्थपतितः किं करोम्येकाकी । वैशम्पायनोप्यसन्निहितः पार्श्वे मे । कं पृच्छामि । केन सह निरूपयामि । को मे समुपदिशतु । को वापरो मे निश्चयाधानं करोतु । कस्यापरस्य वा विवेकिनी प्रज्ञा । कस्य वान्यस्य श्रुतं श्रोतव्यम् । को वापरो वेत्ति वक्तुम् । कस्य वापरस्य मय्यसाधारणः स्नेहः । केन वापरेण सह समानदुःखो भवामि । को वापरो मयि दुःखिते दुःखी सुखिते सुखी । को वाऽपरो रहस्यावेदनस्थानम् । कस्यापरस्योपरि कर्तव्यभारमवक्षिप्य निर्वृतात्मा तिष्ठामि । कस्य वापरस्य मत्कार्ये पर्याकुलता । को वापरो मयानुकोपितं तातमम्बां च परिबोध्य मां [2]नेतुं समर्थः ।

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१ 'सुबहु' इति न. २ 'मामानेतुम्' इति न.

इत्येवं चिन्तयत एवास्य सा क्षपा दुःखदीर्घापि क्षयमगमत् । प्रातरेव च किंवदन्तीं शुश्राव यथा किल दशपुरं यावत्परागतः स्कन्धावार इति । तां च श्रुत्वा समुच्छ्वसितचेताश्चकार चेतसि । अहो धन्योस्मि । अहो विधेर्भगवतोऽनुग्राह्योस्मि । यस्य मेऽनुध्यानानन्तरमेव परागतो द्वितीयं हृदयं वैशम्पायन इति । प्रहर्षपरवशश्च प्रविशन्तमालोक्य दूरत एव कृतप्रणामं केयूरकमवादीत् । केयूरक करतलवर्तिनीं सिद्धिमधुनावधारय । प्राप्तो वैशम्पायन इति ।

स तु तदाकर्ण्य गमनपरिलम्बकृतया चिन्तयान्तःशून्य एव 'भद्रकमापतितं महती हृदयनिर्वृतिर्देवस्य जाता' इत्यभिदधदेवोपसृत्योपविश्य पार्श्वे वैशम्पायनागमनालापमेवानुबध्य मुहूर्तमिव संज्ञोत्सारितसमस्तपरिजनं चन्द्रापीडं व्यज्ञपयत् । देव सर्वतो विस्फुरन्ती तडिदिव बलाहकोद्वाहम्, उपारूढश्यामिका मेघलेखेव सलिलागमनम्, उपदर्शितपाण्डुच्छविः प्राचीव चन्द्रोदयम्, परिमलग्राहिणी मलयानिलागतिरिव वसन्तमासावतारम्, अभ्युच्छ्रितमकरध्वजा मधुमासलक्ष्मीरिव पल्लवोद्भेदम्, उल्लसितरागे पल्लवोद्गतिरिव कुसुमनिर्गमम्, विकसितकाशकुसुममञ्जरीव शरदारम्भम्, अवस्थैवेयमावेदयति निःसंशयं देवस्य गमनम् । अवश्यं च देवस्य देवीप्राप्त्या भवितव्यम् । केन कदा वाऽवलोकितो ज्योत्स्नारहितश्चन्द्रमाः, कमलाकरो वा मृणालिकया विना, उद्यानभागो वा लताशून्यः । अपि च न राजत एव सहकारकुसुममञ्जरीपरिग्रहमन्तरेण सर्वजनसुभगोपि कुसुममासः, असंभावितदानलेखालक्ष्मीकं वा वदनं यूथाधिपतेः । किं तु यावद्वैशम्पायनः परापतति यावच्च तेन सह गमनसंविधानं निरूपयति देवस्तावदवश्यं कालक्षेपेण भाव्यम् । यादृशी चाकालक्षमा देव्याः शरीरावस्था तादृशी निवेदितैव मया । सर्वोपि प्रत्याशया

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१ 'समुच्छ्वसितमकर॰' इति न. २ 'उल्लसितरागा' इति न.

धार्यते। देव्यास्तु पुनर्देवदर्शनेऽद्य यावन्निष्प्रत्याशमेव हृदयं केनाश्वासनेन वर्तताम्। मद्वार्तोपलम्भादेतदुत्पेत्स्यते चेतसि 'यथास्ति कार्यं मे जीवितेन दुःखान्यपि सहन्ती धारयाम्येतत्'इति। अतो विज्ञापयामि। चेतसा त्वग्रतो गत एव देवः, शरीरेणाप्यनुपदमुच्चलित एव। किमपरं मयात्र स्थितेनापि साधनीयम्। तद्देवागमनोत्सवावेदनाय गमनानुज्ञया प्रसादं क्रियमाणमिच्छति मे प्रणयप्रसाददुर्ललितं हृदयमिदानीमेव।

इति विज्ञापिते केयूरकेण, अन्तःपरितोषविकसितया विकचनीलोत्पलपुञ्जमालिकयेव दृष्ट्या दर्शितप्रसादश्चन्द्रापीडः प्रत्युवाच। किमुच्यते। कस्यापरस्येदृशोऽसह्यदुःखासहिष्णुरनपेक्षितस्वशरीरशक्तिरुत्साहः। कस्यापरस्येदृशी देशकालज्ञता। को वापरोऽस्मास्वेवं निर्व्याजभक्तिः। तत्साधु चिन्तितम्। गम्यतां देव्याः प्राणसन्धारणाय। मदागमनप्रत्ययार्थं च पत्रलेखाप्यग्रतस्त्वयैव सह यातु देवीपादमूलम्। इयमपि प्रसादभूमिरेव देव्याः। इमामप्यालोक्य कियत्यपि धृतिरवश्यमुत्पद्यत इति मे चेतसि। अपि चास्या अपि देव्यामस्त्येव स्नेहो भक्तिश्च। इत्यभिधाय पृष्ठतः समुपविष्टामेवं नेति पत्रलेखामप्राक्षीत्। सा तु किंचिदवनतमुखी निजाज्ञाक्षराणि प्रयच्छतु देवः इति व्यज्ञपयत्। कृतप्रस्थितिनिश्चयायां च तस्यां मेघनादाह्वानाय प्रतीहारीमादिदेश। आदेशानन्तरमेवागतं च दूरतः प्रणतमाज्ञाप्रतीक्षं स्वयमेवाहूय सोपग्रहमादिदेश। मेघनाद यस्यां भूमौ पत्रलेखानयनाय पूर्वं मया त्वं स्थापितस्तां भूमिं यावत्पत्रलेखामादाय केयूरकेण सहाग्रतो गच्छ। अहमपि वैशम्पायनमालोक्यानुपदमेव ते तुरङ्गमैः परागतः। इत्यादिश्य यदाज्ञापयति देव इति कृतनमस्कृतो त्वरितगमनसंविधानाय निष्क्रान्ते मेघनादे, 'देव किमतः परं

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१ 'पुनर्देवदर्शनेनाद्य' इति न. २ 'उपपत्स्यते' इति न.

विलम्बेन' इत्यभिधाय मेघनादनिर्गमनानन्तरं गमनप्रणामोत्थितं केयूरकं सस्नेहमाहूय सबाष्पया दृष्ट्या पुनः पुनरालोक्य परिष्वज्य च सपुलकाभ्यां दोर्भ्यामात्मकर्णादपनीयानेकवर्णरुचिरं सन्देशमिव कर्णाभरणमस्य कर्णे कृत्वा कण्ठागतबाष्पगद्गदिकागृह्यमाणाक्षरमवादीत् । 'केयूरक त्वया तु मे देवीसन्देशो नानीत एव । तत्किं तव हस्ते तदनुरूपं प्रतिसन्दिशाम्यपूर्वम् । विज्ञापयितव्या देवी । तत्रापि किमलीकलज्जाजालभारोद्वहनेन त्वामायासयामि । यात्येव पत्रलेखा देवीपादमूलम् । इयं विज्ञापयिष्यति' । इत्यभिदधद्देवातर्कितोपनतात्मविरहपीडाम्, अमङ्गलशङ्कया कृतयत्नामपि बाष्पवेगमपारयन्तीं सन्धारयितुम्, उत्प्लुताबद्धलक्षशून्यदृष्टिसञ्चारणां चरणपाताभिमुखीं पत्रलेखां प्रणयेनाभिमुखो भूत्वा बद्धाञ्जलिरभाषत ।

पत्रलेखे साञ्जलिबन्धेन शिरसा प्रणम्य मदीयेन विज्ञाप्या देवी कादम्बरी । 'येन सर्वखलानां धुरि लेखनीयेन तथा प्रथमदर्शनेपि वत्सलत्वात्स्वभावस्य दर्शितप्रसादातिशयां देवीं प्रणामेनाप्यसंभाव्य गच्छता प्रज्ञा जडतया ज्ञानं मौढ्येन धीरता तारल्येन स्नेहलता रौक्ष्येण गौरवं लघुतया प्रियंवदता पारुष्येण मृदुहृदयता नैष्ठुर्येण स्थैर्यं चञ्चलतया दयालुता निस्त्रिंशत्वेनार्जवं मायाजालेन सत्यवादितालीककाकुसम्पादनेन दृढभक्तिताऽवज्ञानेन पेशलता कौटिल्येन लज्जा धार्ष्ट्येनौदार्यं क्षुद्रतया दाक्षिण्यममहानुभावतया प्रश्रयोऽभिमानेन कृतज्ञता कृतघ्नतया शीलं पौरोभाग्येण सर्वगुणा एव दोषैः परिवर्तिताः स कथमिवापरं गुणमवलम्ब्य पुनः परिग्रहाय विज्ञापयतु । केन चाङ्गीकरोतु देवी । किमुपदर्शितालीकात्मार्पणेन न प्रतारितं देव्या हृदयमिति । किं प्रकृतिपेशलं हृदयमपहृत्य नापक्रान्तोसीति । किमियं प्राणसन्देहकारिणी निष्करुणेन शरीरावस्था नोपेक्षितेति । किमहमस्या न

१ 'परिवृत्ताः' इति न.

कारणमिति । एतत्सर्वदोषाश्रयेणाप्यनुवृत्त्या चरणावाराधिताविति वा । तदेवमात्मना सर्वगुणहीनस्यापि मे देवीगुणा एवावलम्बनम् । इयमेव ते स्वभावसरसा दूरस्थमपि मदनहुतभुजा दह्यमानं रक्षत्येव सरलता, मुहुर्मुहुराह्वयत्येव स्नेहलता, आनयत्येव स्थिरप्रतिज्ञता, ढौकयत्येव दक्षिणता, अभिपद्यत एव वत्सलता, चरणपतितं न निर्भर्त्सयत्येव मृदुहृदयता, उत्थाप्य सम्भावयत्येव महानुभावता, आलपत्येव प्रियवादिता, ददात्येव हृदयेऽवकाशमत्युदारता । यच्च तथापि गत्वा निर्लज्जहृदयः पुनर्वदनदर्शनदानसाहसमङ्गीकरोम्यत्रापि सत्प्रकृतयो देवीप्रसादा एव कारणम् । एते हि विशदत्वादुदारभावात्सङ्गतत्वाच्च क्षणपरिचिता अपि समारोपितजीवितप्रत्याशा न किंचिन्न कारयन्ति । स्मारयन्ति सेव्यतां देव्याः, चरणपरिचर्यायै समुत्साहयन्ति, शिक्षयन्ति सेवाचातुर्यम्, उपदिशन्त्याराधनोपायान्, चाटुकारो भवेत्यसकृदाज्ञापयन्ति, एवं स्थीयतामिति स्वयमेवोपदर्शयन्ति मुखावलोकिनाम्, अकालोपसर्पणकोपेऽनुनयन्ति, परितोषावसरेऽनुगृह्णन्ति गुणानुवादेन, लज्जापसृतं हठादाकृष्योपसर्पयन्ति, नान्यत्र क्षणमपि ददत्यवस्थातुम् । अपि चैतेऽनुग्राहकत्वादेवापरित्याज्याः, गुरुत्वादेव कृतावष्टम्भाः, विस्तीर्णत्वादेवालङ्घनीयाः, प्रभूतत्वादेवापरिहार्याः । तदेभिरहं विनाप्यागमनाज्ञया सुदूरमपक्रान्तोपि बलादेवाकृष्य देवीपादमूलमानीय इति । यया वाऽनपेक्षितगमनाज्ञया तिर्यन्त्रणत्वाद्गतोहमिति विज्ञप्तं सैव वाणी विज्ञापयति । यथा च मे न निष्फलमागमनं भवति जगद्वा शून्यं तथा देव्यात्मसन्धारणायात्मनैव यत्नः कार्यः ।

इति सन्दिश्य पुनराह । 'पत्रलेखे त्वयापि यान्त्याऽध्वनि न मद्विरहपीडा भावनीया । न शरीरसंस्कारेऽनादरः करणीयः । नाहारवेलाऽतिक्रमणीया । न येन केनचिदज्ञातेन पथा यात-

१ 'नियन्त्रणत्वात्' इति न.

व्यम् । न यत्र तत्रैवानिरूप्यावस्थातव्यमुषितव्यं वा । न यस्य कस्यचिदपरिज्ञायमानस्यान्तरं दातव्यम् । सर्वदा शरीरेऽप्रमादिन्या भाव्यम् । किं करोमि । त्वत्तोपि मे वल्लभतरा देवीप्राणाः । येनैवमेकाकिनी तेषां सन्धारणाय विसर्जितासि । अपि च मम जीवितमपि तवैव हस्ते वर्तते । तन्नियतं त्वयात्मा यत्नेन परिरक्षणीयः ।' इत्युक्त्वा सस्नेहं परिष्वज्य केयूरकं पुनस्तदवधानदानाय संविधाय 'महाश्वेताश्रमं यावत्पुनस्त्वयैव सहानया मन्त्रयनायागन्तव्यम्' इत्यादिश्य व्यसर्जयत् ।

निर्गतायां च केयूरकेण सह पत्रलेखायां 'किं शीघ्रमेते यास्यन्ति नेति, अन्तरा वा गच्छतां परिलम्ब उत्पत्स्यते न वेति, कियद्भिर्वा दिवसैः परापतिष्यन्ति' इत्यनयैव चिन्तया शून्यहृदयः क्षणमिव स्थित्वा स्कन्धावारवार्तास्फुटीकरणाय वार्ताहरं विसर्ज्य बहुदिवसान्तरितदर्शनस्य वैशम्पायनस्य प्रत्युद्गमनायात्मानं मोचयितुं पितुः पादमूलमगात् । तत्र चोभयतः ससंभ्रमापसृतप्रतीहारमण्डलवितीर्णविस्तीर्णालोकनमार्गो दूरादेवापसव्यजानुकरतलावलम्बितविमलमणिकुट्टिमोदरसंक्रान्तप्रतिमो द्विगुणायमानायतकुन्तलकलापः पितुः प्रणाममकरोत् ।

अथ तारापीडस्तथा दूरत एव कृतप्रणामं चन्द्रापीडमालोक्य निर्भरस्नेहगर्भेण सलिलभरमन्थरेणेव जलधरध्वनिना स्वरेण सधीरम् 'एह्येहि' इत्याहूय ससंभ्रमप्रधावितमपि संभावितशुकनासप्रणाममुपसृत्य पार्श्वे भूमावुपविशन्तमाकृष्य हठात्पादपीठे समुपवेश्यापरिसमाप्तावलोकनस्पृहेण चक्षुषा सुचिरमालोक्यास्योपारूढयौवनभराभिरामतराण्यङ्गप्रत्यङ्गानि पाणिना स्पृष्ट्वा दर्शयञ्शुकनासमवादीत् । 'शुकनास, पश्येयमायुष्मतश्चन्द्रापीडस्योत्सर्पिणी महानीलमणिप्रभेव कनकशिखरिणः, गण्डमण्डलोद्भासिनी मदलेखेव गन्धद्विपस्य, उपहितकान्तिपतिपरभागा लक्ष्मच्छायेव चन्द्रमसः, विकासशोभापेक्षिणी मधुकरावलीव कमलाकरस्य, रूपालेख्यो-

न्मीलनकालाञ्जनवर्तिका, तारुण्यभरजलधरोत्तानश्यामिका, उज्ज्वलत्कन्दर्पप्रदीपकज्जलशिखा, स्फुरत्प्रतापानलधूमराजी, मकरध्वजोपवनतमालवल्ली, मनोभवविकारदोषारम्भबालतिमिरोद्गतिः[1] उद्दामङ्गलभ्रूसंज्ञा श्मश्रुराजिलेखा समन्तात्समुद्भिन्ना । विवाहमङ्गलयोग्यां दशामारूढोयम् । तद्देव्या विलासवत्या सह संमन्त्र्याभिजनरूपा निरूप्यतां काचिज्जगति राजकन्यका । दृष्टं हि दुर्लभदर्शनं वत्सस्य वदनम् । संप्रति वधूमुखकमलदर्शनेनानन्दयाम आत्मानम् । इत्युक्तवति तारापीडे शुकनासः प्रत्युवाच ।

'साधु चिन्तितं देवेन । अनेन तु सहृदयेन हृदये समारोपिता एव सर्वविद्याः, संभाविता एव सर्वाः कलाः, स्वीकृता एव सर्वाः प्रजाः, गृहीता एव सर्वदिग्वधूनां कराः, स्थापितैव निश्चला कुटुम्बिनीपदे राजलक्ष्मीः, ऊढैव चतुरुदधिमेखलाकलापभूषणा भूः, किमपरमवशिष्यते येन न परिणीयते ।' इत्यभिहितवति शुकनासे लज्जावनम्रवदनश्चन्द्रापीडश्चकार चेतसि । 'अहो संवादो येन मे कादम्बरीसमागमोपायचिन्तासमकालमेवेदृशी तातस्य बुद्धिरुत्पन्ना । तद्युदुच्यते—अन्धकारे प्रविष्टस्यालोको वनगहनप्रविष्टस्य देशिकदर्शनं महार्णवपतितस्य यानपात्राभ्यागमो म्रियमाणस्योपर्यमृतवृष्टिरिति, तदेतदापतितं मयि । सर्वथा वैशम्पायनदर्शनमात्रकान्तरिता वर्तते मे कादम्बरीप्राप्तिः ।' इत्येवं चिन्तयत्येव चन्द्रापीडे क्षितिपतिरुत्तस्थौ । उत्थाय च तमेव विनयावनम्रपूर्वकायं समवलम्ब्यांसदेशे सकलमेदिनीभारोद्वहनगुरुणा दोर्दण्डेन शनैः शनैः संचरञ्शुकनासेनानुगम्यमानो विलासवतीभवनमगमत् । गत्वा च ससंभ्रमकृताभ्युत्थानामिन्दूदयावलोकनविलोलामिव समुद्रवेलां विलासवतीमूर्ध्वस्थित एवावादीत् । देवि, पश्यैषा 'त्वमपि वधूमुखावलोकनसुखस्य कृते नोत्ताम्यसि'

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१ 'मनोभवदोषारम्भ०' इति न.

इत्युपालभमानेव देवीं वत्सस्य यौवनभरारम्भसूत्रपातरेखा, आवयोस्तारुण्यदुर्विलसितेच्छाविनिवर्तनाज्ञा विजृम्भमाणा श्मश्रुराजिशोभा विवाहमङ्गलसम्पादनायादिशति । त्वमपरं किमादिशसीति प्रष्टव्या । तदादिशतु देवी । कथ्यमानेपि किमपरमद्यापहरसि वदनमन्यतो व्रीडया । पृष्टा वा कर्तव्यं नाज्ञापयसि । वरमातासि संवृत्ता । जानामि चन्द्रापीडस्योपर्यप्रीतिरेषा यदेवमेतत्कार्येष्वनादरोऽवधीरणा च । इत्येवंविधैर्नर्मप्रायैरालापैः सुखायमानचेताश्चिरमिव स्थित्वा शरीरस्थितिसम्पादनाय निरगात् ।

चन्द्रापीडोपि शुकनासमुखेनैव वैशम्पायनप्रत्युद्गमनायात्मानं मोचयित्वा जननीभवन एव निर्वर्तितशरीरस्थितिर्वैशम्पायनप्रत्युद्गमनसंविधानविनोदेनैव तं दिवसमनयत् ।

अवतीर्णायां च तस्यां यामिन्यां सुहृद्दर्शनौत्सुक्येन शयनगतोपि जाग्रदेव समधिकमिव यामद्वयं स्थित्वा, परिवर्तयद्भिरिव स्वकान्त्या नीलिमानमम्बरतलस्य, अपहरद्भिरिव हरिततां तरुगहनानाम्, अधस्तादपि छिद्रयित्वेव प्रविशद्भिर्निर्वासयद्भिरिव तरुतलच्छायाम्, दरीकुहरकुञ्जोदरेष्वपि निलीनं तिमिरमक्षान्त्येव प्रविश्योत्पाटयद्भिः, विवरप्रवेशव्याजेन च रसातलमिव प्रवेष्टुमारब्धैः, अन्यथा पुनर्धवलयद्भिरिव धवलतां सौधानाम्, उद्धूलयद्भिरिव कर्पूररेणुना दिङ्मुखानि, लिम्पद्भिरिव सान्द्रचन्दनद्रवेण यामिनीम्, उन्नामयद्भिरिव मेदिनीम्, उपनयद्भिरिव द्याम्, संक्षिपद्भिरिव तारकाग्रहनक्षत्रमण्डलानि, विस्तारयद्भिरिव सरित्पुलिनानि, पृथक्पृथक्कमलवनान्युत्पीड्येव धारयद्भिः, उद्दलितदलविकासानेकीकुर्वद्भिरिव कुमुदाकरान्, अपि च पर्यस्तैरिव शिखरिशिखरेषु, आवर्जितैरिव प्रासादमूर्धसु, पिण्डीभूय वहद्भिरिव रथ्यामुखेषु, तरद्भिरिव जलतरङ्गेषु[1], प्रसारितैरिव सैकतस्थलेषु, हंससार्थैः सहैकीभूतैरिव, संविभक्तैरिव चन्द्राश्रयप्रसुप्त-

1 'तरद्भि॰ ⋯⋯तरङ्गेषु' इति नास्ति न-पुस्तके.

कामिनीकपोललावण्येन, क्षालितैरिव चन्द्रकान्तच्युतजलधारासहस्रैः, तथा च गर्भगृहेष्वप्यविहतप्रवेशैः, दन्तवलभीभ्योपि लब्धपरभागैः, पद्मिनीपत्रखण्डेष्वप्यखण्डितधवलिमभिः, आरामेष्वपि दिवसबुद्धिमुत्पादयद्भिः, परस्परोद्भिन्नक्रमेणोद्गिरद्भिरिवावर्जयद्भिरिव विक्षिपद्भिरिव विस्तारयद्भिरिव प्रवर्तयद्भिरिव वर्षद्भिरिव सर्वतो ज्योत्स्नाप्रवाहम्, कादम्बरीसमागमत्वरादानाय स्मरसर्वास्त्रमोक्षमिव कुर्वद्भिश्चन्द्रपादैर्द्विगुणीकृतमन्मथोत्साहो गमनसंज्ञाशङ्खनादायादिदेश।

अथ गगनतललब्धविस्तारः, विजृम्भमाण इव दिक्कुञ्जेषु, आवर्तमान इवाभ्रंलिहनगरीप्राकारमण्डलाभ्यन्तरे, समारोहन्निवोत्तुङ्गगोपुराट्टालकशिखराणि, चलन्निव हर्म्यान्तरालेषु, विकसन्निव चतुष्कचत्वरेषु, प्रसरन्निव राजमार्गेषु, परिभ्रमन्निव भवनसङ्कटेषु, प्रविशन्निवोद्याननगगह्वरेषु, संमूर्छन्निव प्रासादकुक्षिषु, तत्क्षणप्रतिबोधितानां गृहसरोजिनीसारसानामनुवर्त्यमान इव तारतरदीर्घेण रणितेन, विच्छिद्यमान इव मुहुर्मुहुः स्वभावगद्गदेन भवनकलहंसानां कलरवेण, निर्धार्यमाण इव श्रोत्रप्रवेशिना गमनवेलाप्रणामसंभ्रान्तस्य वाराङ्गनाजनस्य चलवलयनूपुररसनाकलकलेन तारदीर्घतरः शङ्खध्वनिरुदतिष्ठत्। अनन्तरं चोत्थाप्यमानैश्चोत्थितैश्चाकृष्यमाणैश्चाकृष्टैश्चारोप्यमाणपर्याणैश्च पर्याणितैश्च नीयमानैश्चानीयमानैश्च विलभ्यमानैश्चाच्छिद्यमानैश्चागच्छद्भिश्चागतैश्च पूज्यमानैश्च पूजितैश्च पङ्क्तिस्थितैश्च वाह्यमानैश्च तिष्ठद्भिश्च प्रतिपालयद्भिश्चापर्याप्तराजद्वाराङ्गणैरप्रभूतचत्वरैर्निस्तुच्छितसकलरथ्यान्तरतयान्तर्बहिश्च सङ्कटायमाननगरीविस्तारैस्तुरङ्गमसहस्रैस्तत्क्षणं कुन्तवनमयमिवान्तरीक्षं खुररवमयीव मेदिनी हेषारवमयानीव श्रोत्रविवराणि फेनपिण्डस्तबकमयमिव युवराजभवनद्वाराङ्गणं खलीनरवमय्य इव दशदिशोऽश्चालङ्काररत्नप्रभामया इवाभवञ्छ-

१ 'नगवन०' इति न. २ 'पर्याप्त' इति न. ३ 'निस्तुषित' इति न.

शाङ्करश्मयः । अचिराच्च गृहीतसमायोगोऽङ्गणगतमिन्द्रायुधमारुह्य पुरस्ताच्चलितेनालोकहेतोर्द्वितीयचन्द्रमण्डलेनेव हंसधाम्ना मङ्गलातपत्रेणावेद्यमाननिर्गमो यथादर्शनमितस्ततस्तुरङ्गगतैरेव प्रणम्यमानो राजपुत्रसहस्रैः प्रसुप्तपुरजनतयासंबाधेनापि राजवर्त्मना बहुत्वात्तुरङ्गमबलस्य कृच्छ्रलब्धसञ्चारः कथं कथमपि निर्जगाम नगर्याः । निर्गत्य चादूरत एव निर्भरत्वाज्ज्योत्स्नापूरस्याच्छतया च दुर्विभाव्यपानीयामुपरि कलकूजितानुमीयमानोत्त्रस्तहंससार्थोत्पतनव्यतिकरां पुलिनायमानामिव सर्वतो जडतरतरङ्गानिलस्पर्शमात्रोपलक्ष्यसलिलसंनिधिमुत्तीर्य सिप्रामतिप्रहतत्वादसङ्कटत्वाच्च वर्धयतेव गमनोत्साहमतिविस्तीर्णेनापि पुनर्विस्तारितेनेव चन्द्रपादैर्दशपुरगामिना मार्गेण प्रावर्तत गन्तुम् ।

अथोह्यमानैरिव रयवाहिना सकलदिङ्मुखप्रसृतेन ज्योत्स्नाजलस्रोतसा वैशम्पायनालोकनत्वरितस्य चन्द्रापीडमानसस्यैव तुल्यं वहतो जङ्घानिलेनेन्द्रायुधस्याकृष्यमाणैरिव वाजिभिस्तावत्यैवापररात्रवेलया योजनत्रितयमेवालङ्घयत् । अथाध्वश्रमापहरणायेव प्रवृत्ते वातुमाह्लादकारिणि निर्भरज्योत्स्नाजलावगाहादार्द्रार्द्रस्पर्शेऽवश्यायसीकराकर्षिणि रजोलुलितविविधवनपल्लवानिलवीजिते विनिद्रकुमुदिनीपरिमलनलग्नपरिमले परिमलाहितजडिम्नि रजनिविरामपिशुने मातरिश्वनि, क्रमेण चापरदिग्वधूवदनचुम्बिनि तदा कल्पकाले च दुर्विषहशर्वरीविरहचिन्तयेवासन्नदिनकरोदयविषादेनेवा प्रदोषादुत्तानितमुखैः कुमुदराशिभिरापीयमानस्य धाम्नः परिक्षयेणेव सर्वाम्बरसरःपयःपायिपयोदविभ्रमाश्वरजःसंघातोपघातेनेव पाण्डुतामुपगतवति चन्द्रबिम्बे, प्रत्यग्रगगनलक्ष्मीवियोगसन्तापोज्झिते धवलोत्तरीयांशुक इव शशाङ्कलग्ने गलति चन्द्रिकालोके, अपरजलधिपातिना ज्योत्स्नाजलप्रवाहेणेव

१ 'अङ्गणात्तम्' इति न. २ 'व्यतिकराङ्गुलिना नीयमानामिव' इति न.
३ 'वर्षिणि इति न.

सहसा फेनबुद्बुदावलीष्विव नश्यन्तीषु तारकापङ्क्तिषु, गलदवश्यायसलिलक्षालनादिव शनैः शनैर्गलितमुक्तागौरज्योत्स्नानुभावमुत्सृजन्तीष्वाशासु, पुनर्विभाव्यमानसहजश्यामकान्तिषु सलिलादिवोन्मज्जत्सु तरुलताविटपेषु, समुल्लसति पूर्वदिग्वधूकर्णपूररक्ताशोकपल्लवेऽम्बरसरस्तामरसे दिवसमुखकरिकुम्भसिन्दूररेणौ तरणिरथरक्तध्वजांशुके संध्यारागे, संध्यातपचारितान्तेष्वालग्नदावानलेष्विव वयःसंघातैर्जनितारावमुत्सृज्यमानेषु निवासपादपेषु, सशेषनिद्रालसैश्चिरप्रसारणाविशदजङ्घाङ्घ्रिभिर्हठादाकृष्टदीर्घपदसंचारिभिर्मृगकदम्बकैरुन्मुच्यमानासूषरशय्यासु, इच्छावखण्डितोत्खातपल्वलोपान्तप्ररूढमुस्ताग्रन्थिष्वरण्यगह्वराभिमुखेषु वराहयूथेषु, निर्गोवसानप्रचारनिर्गतैर्गोधनैरितस्ततो धवलायमानासु ग्रामसीमान्तारण्यस्थलीषु, आलोक्यमानजनपदविनिर्गमेषु प्रसूयमानेष्विव ग्रामेषु, यथार्ककिरणावलोकोद्गमं चोन्नाम्यमान इव पूर्वदिग्भागे, समुत्सार्यमाणास्विवाशासु, अपसर्पत्स्विवारण्येषु, विस्तार्यमाणास्विव ग्रामसीमासु, उत्तानीभवत्स्विव सलिलाशयेषु, अवच्छिद्यमानेष्विव शिखरिषु, उद्ध्रियमाणायामिव मेदिन्याम्, अदृश्यतामिवोपयान्तीषु कुमुदिनीषु, तिरोधानकारिणीं नीलतिरस्करिणीमिव करैरुत्सार्य तिमिरमालां विरहविधुरां कमलिनीमिवालोकयितुमुदयगिरिशिखरमारूढे भगवति सप्तलोकचक्षुषि सप्तवाहे, विहायस्तलमुद्भास्य दिगन्तराण्युद्भासयन्तीषु सकलजगद्दीपिकासु दिवसकरदीधितिषु, दृष्टिप्रसरक्षमायां वेलायां सहसैवाग्रतोऽर्धगव्यूतिमात्र इव रात्रिप्रयाणकयातम्, अन्तःक्षोभभीतेन रसातलेनेवोद्गीर्यमाणम्, असोढसंघातभरया मेदिन्येव विक्षिप्यमाणम्, अपर्याप्तप्रमाणाभिर्दिग्भिरिव संह्रियमाणम्, अपरिमाणरजोनिरोधाशङ्कितेन गीर्वाणवर्त्मनेवावकीर्यमाणम्, अर्कावलोकेनेव सह विस्तीर्यमाणम्, आयासितायततरदृष्टिभिरप्यदृष्टपर्यन्तम्, अनुजीविभूभृच्छतसह-

१ 'जनिताशिवम्' इति न.

सकलुिपतावष्टम्भं सञ्चारिणं द्वितीयमिव मेदिनीसंनिवेशम्, अजलवाहिनीप्रवेशगम्भीरं प्राणिमयमपरपारमष्टममिव महासमुद्रम्, उद्रिक्तरजःसन्ततेः पूरतया चापरिस्फुटविभाव्यसर्ववृत्तान्तमपीतंस्ततोवलितधवलकदलिकोद्भासितानेककरिघटासहस्रसङ्कुलमविरलवलाकावलीविभ्राजिताम्भोदसंघातं मूर्तिमन्तमिव मेघसमयारम्भम्, आवासभूमिग्रहणसंभ्रमाभिप्रधावितासंख्यकरितुरगनरपरस्परोर्मिसंबाधतयामन्दमन्दरास्फालनलुलितकल्लोलजालाकुलस्य महाजलधेर्लीलया निविशमानं स्कन्धावारमद्राक्षीत् ।

दृष्ट्वा चाकरोच्चेतसि । 'अहो भद्रकं भवति यद्यचिन्तितागमन एव प्रविश्य वैशम्पायनं पश्यामि ।' इत्येवं चिन्तयित्वा छत्रचामरादिभिः स्वचिह्नैः सह निवारिताशेषराजपुत्रलोको जवविशेषग्राहिभिस्त्रिचतुरैस्तुरङ्गमैरनुगम्यमानो मूर्धानमावृत्योत्तरीयेण रयविशेषग्राहिणेन्द्रायुधेन नानाव्यापारव्यग्रसकललोकमचिन्तित एव स्कन्धावारमाससाद । प्रविशंश्च प्रत्यावासकं वहन्नेव 'कस्मिन्प्रदेशे वैशम्पायनावासः' इति पप्रच्छ । ततस्तत्संनिहिताभिः स्त्रीभिरितरत्वादप्रत्यभिज्ञाय यथारब्धकर्मव्यग्राभिरेवोद्बाष्पशून्यवदनाभिः 'भद्र किं पृच्छसि, कुतोत्र वैशम्पायनः' इत्यावेद्यमाने 'आः पापाः किमेवमसंबद्धं प्रलपथ' इति शून्यहृदय एव ताः प्रतारयन्नस्तमितन्नहृदयत्वान्नापराः पृच्छन्नेवमेवोत्त्रस्त इव हरिणशावको यूथपरिभ्रंशविलोल इव करिकलभको धेनुविरहादुत्कर्ण इव तर्णको न किंचित्पश्यन्न किंचिद्वदन्न किंचिदालपन्न किंचिदाकर्णयन्न किंचिन्निरूपयन्न क्वचित्तिष्ठन्न कंचिदाह्वयन्क्वागतोसि किमर्थमागतोसि क्व चलितोस्मि क्व गच्छामि किं पश्यामि किमारब्धं मया किं वा करोमीति सर्वमेवाचेतयमानोन्ध इव बधिर इव मूक इव जड इवाविष्ट इव कटकमध्यदेशं यावत्तादृशेनैव वेगेनावहत् ।

१ 'सन्ततिदूरतया चापरि०' इति न.

अथेन्द्रायुधप्रत्यभिज्ञानाद्वार्त्तयैवानुप्रधावितराजपुत्रदर्शनाच्च देवश्चन्द्रापीड इति समन्तात्ससंभ्रमप्रधावितानामचेतितोत्तरीयस्खलनानामुद्बाष्पशून्यदृष्टीनां दूरादेव लज्जया प्रणामक्रियया च सममेवावनमतां राजन्यसहस्राणां मुखान्यवलोक्य 'क्व वैशम्पायनः' इत्यपृच्छत् । ततस्ते सर्वे सममेव विचार्य 'अस्मिंस्तरुतलेऽवतरतु तावद्देवस्ततो यथावस्थितं विज्ञापयामः' इति न्यवेदयन् । चन्द्रापीडस्य तेन तेषां स्फुटाख्यानादपि कष्टतरेण वचसान्तःशल्यगर्भं स्फुटितमिव हृदयमासीत् । केवलं तत्कालप्रणयिनी मूर्छा सा धारणमकरोत् । तुरगादवतारितं च कुथोपविष्टं पितुः समवयोभिरनतिक्रमणीयैर्मूर्धाभिषिक्तपार्थिवैर्धृतमात्मानं तदानीं न वेदितवान् । उपलब्धसंज्ञोपि च वैशम्पायनस्यादर्शनादात्मतत्त्वदर्शनात् 'किमेतत्काहं वर्ते किं वा मयैतच्चरितम्' इति भ्रमारूढ इव मुह्यद्भिरिवेन्द्रियैः सर्वमेवानुत्प्रेक्षमाणः[1] केवलं स्कन्धावारागमनेनैव तस्याभावादन्यदसंभावयन्, दुर्विषहपीडाभिहतेन[2] चेतसा 'किमारटामि किं हृदयमवष्टभ्य तूष्णीमासे किमात्मानमाहत्य हृदयात्प्राणैर्वियोजयामि किमेकाकी कांचिद्दिशं गृहीत्वा प्रव्रजामि' इति कर्तव्यमेव नाध्यगच्छत् । अन्तर्द्रवन्निव दह्यमान इव स्फुटन्निव सहस्रधा दुःखेन चकार चेतसि । अहो मे रम्योप्यरमणीयः संवृत्तो जीवलोकः । वसन्त्यपि शून्यीभूता पृथिवी । सचक्षुषोऽप्यन्धाः ककुभो जाताः । सुनिष्पन्नमपि हतं जन्म । सुरक्षितमपि मुषितं जीवितफलम् । कं पश्यामि । कमालपामि । कस्मै विश्रम्भं कथयामि । केन सह सुखमासे । किमद्यापि मे जीवितेन कादम्बर्यापि । वैशम्पायनस्य कृते क्व[3] गच्छामि । कं पृच्छामि । कमभ्यर्थये । को मे ददातु पुनस्तादृशं मित्ररत्नम् । कथं मया तातस्य शुकनासस्य चात्मा वैशम्पायनेन विना दर्शयितव्यः । किमभि-

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१ 'अनुत्प्रेक्ष्यमाणः' इति प. २ 'हतेनेव' इति न. ३ 'क्व कं पृच्छामि' इति न.

घाय च तनयशोकविह्वलाऽम्बा मनोरमा वा संस्थापयितव्या । किं भूमिः काचिदसिद्धा तां साधयितुं पश्चात्स्थितः । उत नरपतिः कश्चिदसङ्घटितः तत्सङ्घटनाय पश्चात्परिलम्बितः । कच्चिद्विद्या काचिदगृहीता तां ग्रहीतुं मयोत्सङ्कलितः । इत्येतानि चान्यानि चान्तरात्मना चिरमधोमुख एव विकल्प्य हृदयास्फुटनाद्विलक्षमिवापराधिनमिव महापातकिनमिवात्मानं मन्यमानो वदनमदर्शयञ्छनैः कृच्छ्रादिव तानप्राक्षीत् । 'मय्यागते किं कश्चिदेवंविधोऽन्तरे संग्राम उत्पन्नः । व्याधिर्वा कश्चिदाशुकार्यसाध्यरूपः समुपजातः । येनैतदतर्कितमेव महावज्रपतनमुपनतम्' इति । ते त्वेवं पृष्टाः सर्वे सममेव करद्वयापिहितश्रुतयो व्यज्ञपयन् । 'देव शान्तं पापम् । देवशरीरमिव साग्रं वर्षशतं ध्रियते वैशम्पायनः' इति । एतदाकर्ण्य चोज्जीवित इवानन्दबाष्पनिर्भरः संभाव्य तान्सर्वानेव कण्ठग्रहेणावादीत् । जीवतो वैशम्पायनस्यान्यत्र क्षणमप्यवस्थानमसंभावयता मयैवं पृष्टा भवन्तः । तज्जीवतीत्येतानि तु तावत्कर्णे कृतान्यक्षराणि । अधुना किं वृत्तमस्य येनासौ नागतः । क्व वा स्थितः । केन वा प्रसङ्गेन स्थितः । कथं वा तमेकाकिनमुत्सृज्यायाता भवन्तः । कथं वा भवद्भिर्बलादपि नानीतोसावित्येतदवगन्तुमुत्ताम्यति मे हृदयमिति । ते चैवं पृष्टा व्यज्ञपयन् । देव श्रूयतां यथा वृत्तम् ।

पृष्ठतः स्कन्धावारमनुपालयद्भिः शनैः शनैर्वैशम्पायनेन सह भवद्भिरागन्तव्यमित्यादिश्य गतवति देवे तस्मिन्दिवसे सुगृहीतत्वाद्घासेन्धनादिकस्योपकरणजातस्य न दत्तमेव प्रयाणं स्कन्धावारेण । अन्यस्मिन्नहन्याहतायां प्रयाणभेर्यां सज्जीक्रियमाणे साधने प्रातरेवास्मान्वैशम्पायनोऽभ्यधात् । 'अतिपुण्यं ह्यच्छोदाख्यं सरः पुराणे श्रूयते । तदस्मिन्स्नात्वा प्रणम्य चास्यैव तीरभाजि सिद्धायतने भगवन्तं भवानीप्रभुं महेश्वरं शशाङ्कशकलशेखरं व्रजामः । दिव्यजनसेविता केन कदा पुनः स्वप्नेपि भूमिरियमा-

लोकिता' । इत्यभिधाय चरणाभ्यामेवाच्छोदसरस्तीरमयासीत् । तत्र चातिरम्यतयैव सर्वतो दत्तदृष्टिः सञ्चरन्नमरकामिनीश्रोत्रशिखरारोहणप्रणयोचितैस्तरङ्गानिलाहतिविलोलवृत्तिभिः किसलयैरविरलकुसुममकरन्दलोभपुञ्जितानां च मत्तमधुलिहां मञ्जुना सिञ्जितरवेण दूरादाह्वयन्तमिव, मरकतमणिश्यामया प्रभयानुलिम्पन्तमिव समं दशदिग्भागान्, अदत्तदिवसकरकिरणप्रवेशतया दिवाप्यन्तर्निशीथिनीमिव बिभ्राणम्, चिरपरिचितैरपि मेघोद्गमाशङ्कया मुहुर्मुहुरुन्मुक्तमधुरकेकारवैर्वनशिखण्डिभिरुत्कन्धरैरवलोक्यमानं, पदमिव जलदकालस्य, प्रतिपक्षमिव सर्वसन्तापानाम्, निजावासमिव जडिम्नः, निर्गममार्गमिव सुरभिमासस्य, आश्रयमिव मकरध्वजस्य, उत्कण्ठाविनोदस्थानमिव रतेः, आस्पदमिव सर्वरमणीयानाम्, अनवरतवलितसुरभिशीतलाच्छोदसरस्तरङ्गमारुताभिवीजिताभ्यन्तरशिलातलमन्यतमं तटलतामण्डपमद्राक्षीत् ।

दृष्ट्वा च तमतिचिरान्तरितदर्शनं भ्रातरमिव तनयमिव सुहृदमिव चानन्यदृष्टिर्विस्मृतनिमेषेण चक्षुषा विलोकयन्स्तम्भित इव लिखित इवोत्कीर्ण इव पुस्तमय इव सुचिरमूर्ध्व एव स्थित्वापारयन्निवाङ्गानि धारयितुमाक्रम्यमाण इव मूर्छयोन्मुच्यमान इवेन्द्रियैर्झटित्युन्मुक्ताङ्गः समुपविश्य भूमौ किमप्यन्तरात्मना स्मरन्निवानुध्यायन्निव निर्विकारवदनो गलितलोचनपयोधारासन्तानस्तूष्णीमधोमुखस्तस्थौ । तथावस्थितं च तमवलोक्यास्माकमुदपादि चेतसि चिन्ता । 'येन केनचिदपह्रियन्त एव रसिकहृदयाः परिणामधीरमतयोपि किं पुनः कुतूहलास्पदे प्रथमे वयसि वर्तमानाः । तस्मान्नियतमियमस्येमामतिमनोहरां भूमिमालोक्य भावयतो हृदयविकृतिरीदृशी जाता' इति । न चिराच्च तमेवमवदाम वयम् । 'दृष्टा दर्शनीयानामवधिरेषा । तदुत्तिष्ठ । संप्रति

१ अस्मात् परं 'लिखित....आक्रम्यमाण इव' इत्येतन्नास्ति न-पुस्तके.

२ 'झगिति' इति न.

निर्वर्तयामः स्नानविधिम् । अतिमहती वेला । सज्जीभूतं साधनम् । प्रयाणाभिमुखः सकलः स्कन्धावारस्त्वां प्रतिपालयन्नास्ते । किमद्यापि विलम्बितेन' इति । स त्वेवमुक्तोप्यस्माभिरश्रुतास्मदीयालाप इव जड इव मूक इवाशिक्षित इव वक्तुं न किंचिदपि प्रत्युत्तरमदात् । तमेव केवलमनिमेषपक्ष्मणा निश्चलस्तब्धतारकेण सन्तताश्रुस्रोतसा लिखितेनेव चक्षुषा लतामण्डपमालोकितवान् ।

पुनःपुनश्चास्माभिरागमनायानुरुध्यमानस्तद्ग्रथितदृष्टिरेवास्मान् परिच्छेदनिष्ठुरमाह स । 'मया तु न यातव्यमस्मात्प्रदेशात् । गच्छन्तु भवन्तः स्कन्धावारमादाय । न युक्तं भवतां चन्द्रापीडभुजबलपरिरक्षितं गते तस्मिन्महासाधनं गृहीत्वास्यां भूमौ क्षणमप्यवस्थानं कर्तुम् ।' इत्युक्तवन्तं तमकस्मान्नाम किंचिदस्य दैवादेव वैराग्यकारणमुत्पन्नमित्याशङ्क्य सानुनयमागमनाय पुनः पुनः प्रतिबोध्य तादृशासंबद्धानुष्ठानेन जातपीडा निष्ठुरमप्यभिहितवन्तो वयम् । 'एवं न युक्तमस्माकं स्थातुम् । भवतः पुनर्देवस्य तारापीडस्यानन्तरादार्यशुकनासाल्लब्धजन्मनो देव्या विलासवत्याऽङ्कलालितस्य देवेन चन्द्रापीडेन सहैकत्र संवृद्धस्य तथा विद्यागृहे महता यत्नेनैवं शिक्षितस्य युक्तमिदम्, यज्ज्येष्ठे भ्रातरि सुहृदि वत्सले भर्तरि जगन्नाथे च गुणवति च भवति सर्वमर्पयित्वा गते तत्परित्यागेनात्रावस्थानम् । कस्यापरस्येदृशो युक्तायुक्तपरिच्छेदः । तिष्ठतु तावदस्माकं तवोपरि स्नेहो भक्तिर्वा । अस्मिंस्तु शून्यारण्ये भवन्तमेकाकिनमुत्सृज्य गताः सन्तो देवेन चन्द्रशीतलप्रकृतिना चन्द्रापीडेनैव किं वक्तव्या वयम् । किमन्यो देवश्चन्द्रापीडोऽन्यो वा भवान् । तदुन्मुच्यतामयं संमोहः । गमनाय धीराधीयताम् ।' इत्यभिहितोस्माभिरीषदिव विलक्षहासेन वचनेनास्मानवादीत् । 'किमहमेतावदपि न वेद्मि यद्गमनाय मां भवन्तः प्रबोधयन्ति । अपि च चन्द्रापीडेन विना क्षणमप्यहमन्यत्र न पारयामि स्थातुम् । एषैव मे गरीयसी परिबोधना । तथापि

किं करोमि। अनेनैव क्षणेन सर्वत्र विगलितं मे प्रभुत्वम्। तथा हि। स्मरदिव किमपि मनो नान्यत्र प्रवर्तते। पश्यन्तीव किमपि न दृष्टिरन्यतो वलति। आसक्तमिव क्वापि हृदयं किमपि न जानाति। निगडिताविव पदमपि दातुं न चरणावुत्सहेते। कीलितेव चास्मिन्नेव स्थाने तनुः। तदात्मना त्वहमसमर्थो यातुम्। अथ बलाद्भवन्तो मां निनीषवः, तत्रापि चलितस्यास्मात्प्रदेशादात्मनो जीवितधारणं न संभावयामि। अत्र तु पुनस्तिष्ठतो यदेतदन्तर्हृदये किमप्यनवसीयमानं परिवर्तते मे येनैव विधृतोस्मि तेनैवावश्यं धार्यन्ते प्राणा इति चेतसि मे। तदलं निर्बन्धेन। गच्छन्तु भवन्तः। भवतु यावज्जीवमातृप्तेश्चन्द्रापीडदर्शनसुखम्। अल्पपुण्यस्य तु तन्मे प्राप्तमपि करतलादेवमाच्छिद्य दैवेन नीतम्।' इत्यभिदधानश्च कौतुकात् 'किमेतद्येनैवं भाषसे नायासि देवस्य चन्द्रापीडस्य समीपम्' इत्यस्माभिः पुनः पुनः पृष्टोभ्यधात्। 'लज्जेऽहमेवं वक्तुम्। तथापि शपामि वयस्यचन्द्रापीडस्यैव जीवितेन यदि किंचिदपि जानामि यत्केन कारणेन न शक्नोम्यतो गन्तुमिति। अपि च भवतामपि प्रत्यक्ष एवायं वृत्तान्तः। तद्व्रजन्तु भवन्तः।' इत्युक्त्वा तूष्णीमभूत्।

मुहूर्तादिव चोत्थाय तेषु तेषु रम्यतरेषु तरुतलेषु लतागृहेषु सरस्तीरेषु तस्मिंश्च देवायतने किमपि नष्टमिवान्विष्यन्ननन्यदृष्टिर्बभ्राम। भ्रान्त्वा च चिरमिव खिन्नान्तरात्मा सनिर्वेदमूर्ध्वं निश्वस्य तस्मिँल्लतागहने पुनरुपविश्य तस्थौ। वयमपि कृतवीरुत्संनिधानास्तत्प्रतिबोधनप्रत्याशया स्थिता एव। गतवति समधिक इव यामद्वये शरीरस्थितिकरणायास्माभिरभ्यर्थितः प्रत्युवाच। 'वयस्यचन्द्रापीडस्य खल्वमी स्वजीवितादपि वल्लभतराः प्राणाः। तद्यदि बलादपि परित्यज्य मां गच्छन्ति तथाप्येषां सन्धारणे मया प्रयत्नः कार्यः। किं पुनरगच्छतामेव। चन्द्रापीडदर्शनेनैव

चाहमर्थी न मृत्युना। तदभ्यर्थनैवात्र निष्फला।' इत्यभिधायोत्थाय स्नात्वा कन्दमूलफलैर्वनवासोचितां शरीरस्थितिमकरोत्। निर्वर्तितशरीरस्थितौ तस्मिन्वयमपि कृतवन्तः। अनेनैव च क्रमेण विस्मितान्तरात्मानो रात्रौ च दिवा च किमेतदिति तद्वृत्तान्तमेवानुभावयन्तो दिनत्रयं स्थित्वा निष्प्रत्याशास्तदागमनानयनयोः सुकृतशम्बलसंविधानं तत्परिकरं तत्र स्थापयित्वा चागता वयम्। यच्चाग्रतो न प्रेषितः संवादकस्तदेकं तावदन्तरा गच्छतो देवस्यासौ न परापतत्येव। अपरमपि चिरात्प्रविष्टमात्रस्यैव देवस्य मा पुनरागमनक्लेशोऽभूदिति।

चन्द्रापीडस्य तु तं स्वप्नेऽप्यनुत्प्रेक्षणीयं वैशम्पायनवृत्तान्तमाकर्ण्य युगपदुद्वेगविस्मयाभ्यामाक्रान्तहृदयस्योदपादि चेतसि। 'किं पुनरीदृशस्य सर्वपरित्यागकारिणो वनवासैकशरणस्य वैराग्यस्य कारणं भवेत्। स्वीयं च न पश्यामि किंचित्स्खलितम्। तातप्रसादात्तु मामिव तमपि चरणतलल्लुठितचूडामणयोऽर्चयन्त्येव राजानः। ममेव तस्यापि चेच्छाधिकेषु सर्वोपभोगेषु न किंचिदपि हीयते। ममेव तस्याप्याज्ञा न विहन्यत एव। अहमिव सोऽपि प्रसादान्करोत्येव। मत्त इव तस्मादपि बिभेत्येवापराधिजनः। मयीव तस्मिन्नपि सर्वाः सम्पदः। तमप्यालोक्य मामिवोत्पद्यते स्पृहा लोकस्य। अप्यागच्छंस्तातेनाम्बया चार्यशुकनासेन मनोरमया च तनयस्नेहोचितेन सौहार्देन न संभावितः। विनयाधिक्येच्छुना तातेन शुकनासेन वा किंचित्पीडाकरमभिहितम्, ताडितो वा। तत्रापि नैवासावेवमस्नेहलः पिशुनस्वभावो वा गुरुजनाभक्तो वा गुणोपादानविमुखो वा तरलचित्तो वा यत्किंचनकारी यः कश्चिदिव क्षुद्रप्रकृतिराढ्यपुत्रतागर्वितो दुःशिक्षितो दुर्विनीतो वा पुत्रैकतादुर्ललितो वा यो जन्मनः प्रभृति सर्वप्रका-

१ 'लुलित' इति न.

रोपकारिणो गुरुजनस्योपरि खेदमेवं कुर्यादनुबन्धाद्विरमेद्रा । प्रशमस्यापीदृशस्य नैष कालः । अद्याप्यसौ विद्वज्जनोचिते गार्हस्थ्य एव न निवेशितो देवपितृमनुष्याणामानृण्यमेव नोपगतः । अगत्वा चानृण्यमृणत्रयेण बद्धः क गतः । न तेन पुत्रपौत्रसन्तत्या वंशः प्रतिष्ठां नीतः । नानन्तदक्षिणैर्महाक्रतुभिरिष्टम् । न सत्रकूपप्रपाप्रासादतडागारामादिभिः कीर्तनैरलङ्कृता मेदिनी । नाकल्पस्थायि दिशोयायि यशो विप्रकीर्णम् । न गुरवोऽनुवृत्त्या सुखं स्थापिताः । न स्निग्धबन्धूनामुपकृतम् । न प्रणयिनो निर्विशेषविभवतां नीताः । न साधवः परिवर्धिताः । नानुजीविनः संविभक्ताः । नाभ्यागताः कृता निस्तृषः । न दृष्टाः श्रुता वाङ्गनाः । न जातेन जीवलोकसुखान्यनुभूतानि । न तेन पुरुषार्थसाधनानां धर्मार्थकामानामेकोपि हि प्राप्तः । किमेतत्तेन कृतम् ।'

इत्याक्षिप्तचेताश्चिन्तयंश्चिरमिव तस्मिन्नेव तरुतले स्थित्वा शून्यहृदयोपि यथाक्रियमाणप्रसादसंमानसम्भावनासंभावितं विसर्ज्य सकलमेव राजकम्, उत्थाय, तत्क्षणकृतम्, उत्तम्भिततुङ्गतरतोरणाबद्धचन्दनमालम्, उभयपार्श्वस्थापितोत्पल्लवमुखपूर्णहेमकलशम्, द्वारात्प्रभृति सिक्तसंमृष्टभूमिभागम्, अन्तर्बहिश्च प्रकीर्णसुरभिकुसुमप्रकरम्, इतस्ततः सञ्चरता कर्मान्तिकलोकेन गृहीतविविधभृङ्गारम्, मणिचामरतालवृन्तरत्नपादुकाद्युपकरणपाणिभिर्वारवनिताभिश्चाकीर्णम्, वितानतलवर्तिना मदामोदाधिवासितदिगाननेन राजहस्तिना गन्धमादनेन सनाथीकृतैकपार्श्वम्, अपरपार्श्वेपि कल्पितेन्द्रायुधावस्थानम्, उपवाह्यकरेणुकाक्रान्तबाह्याङ्गणम्, अशेषद्वारावहितबहुवेत्रिलोकं महत्त्वाद्गम्भीरतयानेकसत्त्वशरणतया च महाजलनिधिमनुकुर्वाणम्—तथा हि, सवेलावनमिव यामावस्थितानेककरिघटापरिकरेण, अन्तःप्रविष्टमहाशैलमिव गन्धमादनेन, सकल्लोलमिव सञ्चरत्संभ्रान्तकर्मान्तिकलोकोर्मिपरम्पराभिः,

सावर्तमिव प्राहरिकजनमण्डलावस्थानैः, सलक्ष्मीकमिव वराङ्गनाभिः, सरलमिव महापुरुषैः, सहंसमालमिव सितपताकाभिः, सफेनपटलमिव कुसुमप्रकरैः,—हरिमिवानन्तभोगपरिकरं कायमानमविशत् ।

प्रविश्य चागृहीतप्रतिकर्मतया मलिनवेषाभिरुद्भिन्नदीनमुखीभिरितस्ततो वाराङ्गनाभिर्धार्मिकलोकेन कर्मान्तिकैश्च प्रणम्यमानस्तूष्णीमिवालोककारकेणेव मदामोदेनावेदिते निसृष्टशून्यदृष्टिर्गन्धमादने शनैः शनैर्वासभवनमयासीत् । तत्र चापनीतसमायोगो विमुच्याङ्गानि शयनीये तरुतालवृन्तानिलेन संवीज्यमानोऽङ्गसंवाहकारिभिश्च शनैः शनैरपनीयमानागमनखेदः सकलरजनीप्रजागरखिन्नोपि चाप्राप्तनिद्रासुखो दुःखासिकया पुनरपि दुःखान्तरहेतुं चिन्तामेवाविशत् । 'यदि तावदप्रतिमुक्तस्तातेनाम्बया वा महति शोकार्णवे निक्षिप्य तौ तनयविरहशोकविक्लवं तातं शुकनासमम्बां च मनोरमामनाश्वास्यास्मादेव प्रदेशाद्गच्छामि तदा मयापि वैशम्पायनस्यानुकृतं भवति । निवृत्य पुनर्गमने चामुक्तिपक्षमाशङ्कते मे हृदयम् । तत्किं करोमि । अथवाऽस्थान एवाप्रतिमुक्तिशङ्का मे प्रियसुहृदात्मानं मां च परित्यजताप्यपरेण प्रकारेण गमनमुत्पादयता कादम्बरीसमीपगमनोपायचिन्तापर्याकुलमतेरुपकृतमेव । तदधुना वैशम्पायनप्रत्यानयनाय यान्तं न तातो नाम्बापि नार्यशुकनासोपि निवारयितुं शक्नोति माम् । गतश्च वैशम्पायनसहितस्तेनैव पार्श्वेन पुरस्ताद्गमिष्यामि ।' इति निश्चित्य तत्कालकृतं वैशम्पायनवियोगदुःखं परिणामसुखमौषधमिव बहु मन्यमानो मुहूर्तमिव स्थित्वा विश्रान्तः सुखितैरङ्गैरापूरिते तृतीयार्धयामशङ्खे शरीरस्थितिकरणायोदतिष्ठत् ।

उत्थाय च यत्रैव कादम्बरी तत्रैव वैशम्पायन इति स्वधैर्यावष्टम्भेनैव संस्तभ्य हृदयं शून्यान्तरात्मा पुनरेव संवर्गिताशेष-

राजलोकः शरीरस्थितिमकरोत् । कृताहारश्चान्तर्ज्वलतो मदनानलस्य वैशम्पायनविरहशोकाग्नेश्च बहिरपि सन्तापदानाय साहायकमिव कर्तुम् 'उपरि स्थितश्चातिकष्टमष्टास्वपि दिक्षु युगपत्प्रसारितकरः करोम्ययत्नेनैव सन्तापम्' इत्याकलय्येव गगनतलमध्यमारूढे सवितरि, आतपव्याजेन रजतद्रवमिवोत्तप्तमुद्गिरति रश्मिजाले, निर्भिद्य विशन्तीष्विव शरीरमातपकणिकासु, पुञ्ज्यमानप्राणिसंघातासु तलप्रवेशात्सङ्कटायमानासु पादपच्छायासु, बहिरालोकयितुं चाप्यपारयन्तीषु दृष्टिषु, दिङ्मुखेषु ज्वलत्स्विव, दुःस्पर्शासु भूमिषु, निःसञ्चारेषु पथिषु, सङ्कटप्रपाकुटीरोदरोदपीतिपुञ्जितेष्वध्वन्येषु, नाडिंधमश्वासातुरेषु स्वनीडावस्थायिषु पत्ररथेषु, पल्वलान्तर्जलप्रवेशितेषु महिषवृन्देषु, अरविन्ददलशकलकिञ्जल्कविच्छुरितमिच्छाविलोडितोत्रुटितबिसकाण्डच्छेददन्तुरं निपानसरःपङ्कमारोहत्सु करियूथेषु, रक्ततामरसकान्तिषु ललनाकपोलोपान्तेषु, दलितमुक्ताक्षोदानुकारिणीषु विराजमानासु घर्मजलकणिकावलीषु, स्मर्यमाणायां ज्योत्स्नायाम्, गृह्यमाणेषु तुषारगुणेषु, वाञ्छ्यमाने पयोदकालाभ्यागमे, अभ्यर्थ्यमाने दिवसपरिणामे, प्रदोषदर्शनाकाङ्क्षिषु हृदयेषु, उत्थाय, सरस्तीरकल्पितम्, अनवरतापतज्जलासारसेकनिवारितोष्णकरकिरणसन्तापम्, एकसन्तानावलीधारावर्षवेगवाहिन्या निर्झरिण्येव कुल्यया परिक्षिप्तम्, अन्तरालम्बितजलजम्बूप्रवालाहितान्धकारम्, आमुक्तकुसुमपल्लवलतावृताखिलस्तम्भसञ्चयम्, [1]अतनुहरिचन्दनचर्चार्द्रम्, मरकतश्यामपद्मिनीपलाशास्तीर्णसमस्तभूतलम्, आमोदमानसरसस्फुटितारविन्दराशिदत्तप्रकरम्, आकीर्णसरसबिसकाण्डम्, अकाण्डकल्पितप्रावृट्कालमितस्ततो वर्षन्तीभिः शैवलप्रवालमञ्जरीभिः, जलदेवताभिरिव सद्यः स्नानार्द्रचिकुरहस्ताभिरुपगृहीतसुरभिकोमलजला-

१ 'अतनु...भूतलम्' इत्येतन्नास्ति न-पुस्तके.

द्रिकाभिरनाश्यानचन्दनाङ्गरागहारिणीभिर्हारवलयमात्राभरणाभिरवतंसितबालशैवलप्रवालाभिर्मृणालतालवृन्तकर्पूरपटवासहरिचन्दनचन्द्रकान्तमणिदर्पणाद्युपकरणपाणिभिरबह्वीभिर्वाराङ्गनाभिरुपेतम्, परिभवस्थानमिव निदाघसमयस्य, निदानमिव शीतकालस्य, निवेशमिव वारिवाहानाम्, तिरस्कारमिव रविकराणाम्, हृदयमिव सरसः, सहोदरमिव हिमगिरेः, स्वरूपमिव जडिम्नः, आवासमिव विभावरीणाम्, प्रत्याघातमिव दिवसस्य जलमण्डपमयासीत् ।

तत्र चातिरम्यतया क्षुभितमकरध्वजोत्कलिकासहस्रविषमं जलासारशिशिरतया संधुक्षितसुहृद्वियोगानलं महासमुद्रमिव गम्भीरं तं दिवसमेकाकी कथं कथमपि स्वधैर्ययानपात्रेणालङ्घयत् । लोहितायमानातपे च सायाह्ने निर्गत्य बहुलगोमयोपलेपहरिते मन्दमन्दमारुताहतोत्तरलायमानधवलकुसुमप्रकरशोभिनि वासभवनाङ्गणे क्षणमिवास्थाने समासन्नपार्थिवैः सह वैशम्पायनालापेनैव स्थित्वा 'द्वितीय एव यामे चलितव्यं सज्जीकुरुत साधनम्' इत्यादिश्य बलाध्यक्षमृक्षोदय एव विसर्जिताशेषराजलोको वासभवनमध्यवसत् । अथातिचिरान्तरितोज्जयिनीदर्शनोत्सुको विनापि प्रयाणनान्द्या सकल एव कटकलोकः संवृत्य प्रावर्तत गन्तुम् । आत्मनाप्यलब्धनिद्राविनोदोऽवतरत्येव तृतीये यामे तुरगकरिणीप्रायवाहनेनानतिबहुना राजलोकेन सह विरलकटकसंमर्देन वर्त्मनावहत् । अथाध्वनैव सह क्षीणायां यामवत्याम्, रसातलादिवोन्मज्जत्सु सर्वभावेषु, उन्मीलन्तीष्विव दृष्टिषु, पुनरिवान्यथा सृज्यमाने जीवलोके, विभज्यमानेषु निम्नोन्नतेषु, विरलायमानेष्विव वनगहनेषु, सङ्कुचत्स्विव तरुलतागुल्मेषु, गगनतलमारोहन्त्याः पदे इव बहुललाक्षारसालोहिते दिवसश्रियोऽवश्यायसेकाम्लानपल्लव इवोद्भिद्यमाने पूर्वाशालतायाः कमलिनीरागदायिनि दिवसकरबिम्बे, विस्पष्टे प्रभातसमये कटकलोकेनैव सह परापतितवानुज्जयिनीम् ।

अथ दूरत एव प्रसृतिद्वन्द्वसंस्थितैश्च पुञ्ज्यमानैश्च पुञ्जितैश्चाबद्धमण्डलैश्चोपविष्टैः वलितैश्च दत्तकतिपयशून्यपदैश्च निवर्त्यमानैश्चागच्छद्भिश्चोन्मुखैश्चाधोमुखैश्चोद्बाष्पदृष्टिभिश्च विवर्णदीनवदनैश्च महाकष्टशब्दमुखरैश्च दुःखाधिक्याहितमौनैश्च मुनिभिरपि मुमुक्षुभिरपि वीतरागैरपि निःस्पृहैरप्युदासीनैरपि दुर्जनैरपि स्नेहपरवशैः पितृभिरिव सुहृद्भिरिव स्निग्धबन्धुभिरिव च नगरीनिर्गतैरार्त्या पृच्छ्यमानं कथ्यमानं च विचार्यमाणं चानुभाव्यमानं च वैशम्पायनवृत्तान्तमेव समन्ताच्छुश्राव।

शृण्वंश्च चकार चेतसि। 'बाह्यस्य तावज्जनस्येयमीदृशी समवस्था। किं पुनर्येनासावङ्केन लालितः संवर्धितो वा बालचाटवोस्यानुभूताः। तदतिकष्टं मे वैशम्पायनेन विना तातस्य शुकनासस्याम्बाया मनोरमाया वा दर्शनम्।' इत्येवं चिन्तयन्नासानिहितोद्बाष्पदृष्टिरदृष्टसर्ववृत्तान्त एव विवेशोज्जयिनीम्। अवतीर्य च स राजकुलद्वारि विशन्नेवार्यशुकनासभवनं सह देव्या विलासवत्या गतो राजेति शुश्राव। श्रुत्वा च निवर्त्य तत्रैव जगाम। गच्छंश्च समीपवर्ती 'हा वत्स वैशम्पायनाद्यापि मदङ्कलालनोचितो बाल एवासि कथं त्वमेकाकी व्यालशतसहस्रभीषणे निर्मानुषे तस्मिञ्शून्यारण्ये स्थितः। केन ते तत्रापि सर्वसत्त्वव्याघातकारिणी शरीररक्षा कृता। केन वैषम्यप्रतिपन्थिनी शरीरस्थितिः सम्पादिता। केन निद्रासुखदायि शयनीयमुपकल्पितम्। कस्त्वयि बुभुक्षिते तृषिते सुषुप्सति वा दुःखितः। ममोत्सङ्गमुत्सृज्य समानसुखदुःखा वधूरपि न पुत्रक त्वयोपात्ता। आगतमात्रस्यैव ते पितरमनुज्ञाप्यात्यर्थं वधूमुखमवलोकयिष्यामीति यन्मया चिन्तितं केवलं तन्मे मन्दपुण्याया न सम्पन्नम्। परं तवापि वदनदर्शनं दुर्लभं भूतम्। वत्स यत्र तेऽवस्थातुमभिरुचितं नयस्व तत्रैव मामपि पितरं विज्ञाप्य। त्वामपश्यन्ती न जीवामि। तात त्वयाहं शैशवेपि नावमानिता। कुतस्तवेयमेकपद एवेदृशी

निष्ठुरता जाता । आ जन्मनः प्रभृति न दृष्टमेव यस्य कुपितमाननं तस्य ते कुतोयमेवंविधो मय्यकस्मादेव कोपः । यदेवं परित्यज्य स्थितोसि । गतोप्यागच्छ शिरसा प्रसादयामि त्वाम् । कोपरोस्ति मे । देशान्तरपरिचयान्मुक्तो नामास्मासु स्नेहः । क्षणमप्यनन्तरितदर्शनस्य चन्द्रापीडस्योपरि कथं तवेदृशी निःस्नेहता जाता । तात न भद्रकं ते समापतितम् । सर्व एव सुखं स्थापनीयो गुरुजनो दुःखं स्थापितः । न जानाम्येवं कृत्वा किं त्वया प्राप्तव्यम् ।' एतानि चान्यानि चान्तर्भवनगतां प्रत्यग्रतनयविरहशोकविह्वलां स्वयं देव्या विलासवत्या संस्थाप्यमानामपि मनोरमां विप्रलपन्तीमश्रौषीत् ।

तेन चातिकरुणेन तत्प्रलापविषेण विह्वल इव निद्रागमेनेव घूर्णमानो निश्चेतनतामनीयत । कथं कथमपि सहजसत्त्वावष्टम्भेनैव संस्तम्भितात्मा प्रविश्य पितुरपि लज्जमानो वदनमुपदर्शयितुमधोमुख एव निस्पन्दसर्वाङ्गेण मन्दराद्रिणेव शुकनासेन सह मथनावसानस्तिमितमिव महार्णवं प्रणम्य पितरं दूरत एवोपाविशत् । उपविष्टं च तं क्षणमिव दृष्ट्वा राजान्तर्बाष्पभरगद्गदेन ध्वनिनाऽभ्यर्णवर्ष इव जलधरोभ्यधात् । 'वत्स चन्द्रापीड जानामि ते स्वजीवितादपि समभ्यधिकां भ्रातुरुपरि प्रीतिम् । पीडा च सुखैकहेतोर्वल्लभजनादेवासंभाव्या या समुत्पद्यते । तथैवं[1] हि न किंचिन्न क्रियते । तज्जन्मनः स्नेहस्य वयसः शीलस्य श्रुतस्य गुरुजनानुशासनस्य विनयाधानस्य च सर्वस्यैवानुचितमिमं भ्रातुः सुहृदश्च ते वृत्तान्तमाकर्ण्य त्वद्दोषमाशङ्कते मे हृदयम् ।' इत्येवंवादिनो नरपतेर्वचनमाक्षिप्य युगपच्छोकामर्षाभ्यामन्धकारिताननः प्रावृडारम्भ इव तडिल्लतादुष्प्रेक्ष्यो विस्फूर्जितेनैव स्फुरिताधरेण शुकनासोब्रवीत् ।

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१ 'तथैव' इति क.

देव यदि चन्द्रमस्यूष्मा, दहने चातिशीतलत्वम्, अंशुमालिनि वा तमः, तमस्विन्यां वा दिवसः, महोदधौ वा शोषः, क्षितेरधारणं वा शेषे, परार्थानुद्यमो वा साधोः, अप्रियवचननिर्गमो वा स्वजनमुखात्संभाव्यते ततो युवराजेऽपि दोषः । तत्किमेवमेवानिरूप्य तस्यानात्मज्ञस्य मूढप्रकृतेर्दुर्जातस्य राजापथ्यकारिणो मातृपितृघातिनो मित्रद्रुहः कृतघ्नस्य कर्मचण्डालस्य महापातकिनः कृते कृतयुगावतारयोग्यमात्मनोपि गुणवन्तमत्युदारचरितं चन्द्रापीडमेवं संभावयति देवः । न ह्यतःपरमपरं कष्टतरं किंचिदपि पीडाकारणं, यद्गुणेषु वर्तमानो दोषेषु संभाव्यत इतरजनेनापि किं पुनर्गुरुजनेन । यो गुणी गुणैरेवाराधनीयः । कस्यापरस्यात्मा गुणवाननेन ज्ञापनीयः । अपि च जन्मनः प्रभृति देवस्य देव्या विलासवत्याश्चाङ्कलालनया यो न गृहीतस्तस्य मरुत इव दुर्ग्रहप्रकृतेश्चन्द्रापीडोपि किं करोतु । स्वयमेवोत्पद्यन्त एवंविधाः शरीरसम्भवा महाकृमयः, सर्वदोषाश्रया महाव्याधयः, अन्तर्विषा महाव्यालाः, विनाशहेतवो महोत्पाताः, भुजङ्गवृत्तयो महावातिकाः, वक्रचारिणो महाग्रहाः, तमोमयाः प्रदोषाः, मलिनात्मकाः कुलपांशवः, निःस्नेहाः खलाः, निर्लज्जाः क्षपणकाः, निःसंज्ञाः पशवः, अपि चाकाष्ठा दहनाः, निर्गुणा जालिनः, अतीर्था जलाशयाः, निर्गौरवाः खरप्रकृतयः, अशिवमूर्तयो महाविनायकाधिष्ठिताः । ये सकलङ्काः कृपाणा इव स्नेहेनैव पारुष्यं भजन्ते । मलिनस्वभावाः करिकपोला इव दानेनैव मलिनतरतामापद्यन्ते । निर्वर्तयो मणिप्रदीपा इव प्रसादेनैव ज्वलन्ति । अङ्गलग्ना भुजा इव दाक्षिण्यपरिग्रहेणैवेतरे वामाः सञ्जायन्ते । गुणमुक्ताः सायका इव सपक्षाश्रयेण फलेनैव दूरं विक्षिप्यन्ते । सरागाः पल्लवा इव दिवसारूढ्यैवापरज्यन्ते । भूतिपरामृष्टा दर्पणा इवाभिमुख्येन सर्वं प्रतीपं गृह्णन्ति । अन्तरस्वच्छवृत्तयः सलिलाशया इव गाढावगाहनेनैव कालुष्यमुपयान्ति । ये च

स्निग्धेष्वपि रूक्षाः, ऋजुष्वपि वक्राः, साधुष्वप्यसाधवः, गुणवत्स्वपि दुष्टप्रकृतयः, भर्तर्यप्यभृत्यात्मानः, रागिष्वपि क्रुद्धाः, निरीहादप्यादित्सवः, मित्रेष्वपि द्रोहिणः, विश्वस्तानामपि घातकाः, भीतेष्वपि प्रहारिणः, प्रीतिपरेष्वपि द्वेषिणः, विनीतेष्वप्युद्धताः, दयापरेष्वपि निर्दयाः, स्त्रीष्वपि शूराः, भृत्येष्वपि क्रूराः, दीनेष्वपि दारुणाः । येषां च विपरीतानां गुरव एव लघवः, नीचा एवोच्चैः, अगम्या एव गम्याः, कुदृष्टिरेव सद्दर्शनम्, अकार्यमेव कार्यम्, अन्याय एव न्यायः, अस्थितिरेव स्थितिः, अनाचार एवाचारः, अयुक्तमेव युक्तम्, अविद्यैव विद्या, अविनय एव विनयः, दौःशील्यमेव सुशीलता, अधर्म एव धर्मः, अनृतमेव सत्यम् । येषां च क्षुद्राणां प्रज्ञा पराभिसन्धानाय न ज्ञानाय, श्रुतमालजालाय[1] नोपशमाय, पराक्रमः प्राणिनामुपघाताय नोपकाराय, उत्साहो धनार्जनाय न यशसे, स्थैर्यं व्यसनासङ्गाय न चिरसङ्गताय, धनपरित्यागः कामाय न धर्माय । किं बहुना । सर्वमेव येषां दोषाय न गुणाय । तदसावपीदृश एव कोप्यपुण्यवानुत्पन्नो यस्यैवं कुर्वतो 'मित्रमहं चन्द्रापीडस्य कथं तस्य द्रोहमाचरामि' इति नोत्पन्नं चेतसि । 'एवं कृते चलितवृत्तानां शासितावश्यं तारापीडो देवः पीडितान्तरात्मा मयि कोपं करिष्यति' इत्येवमपि नाशङ्कितं मनसा । 'मातुरहमेवैको जीवितनिबन्धनं कथं मया विना वर्तिष्यते' इत्येतस्य नृशंसस्य हृदये नापतितम् । 'पिण्डप्रदो वंशसन्तानार्थमहमुत्पादितः पित्रा कथमननुज्ञातस्तेन सर्वपरित्यागं करोमि' इत्येतदपि यथाजातस्य न बुद्धौ सुज्ञातम् । तदेवमसत्पथप्रवृत्तेन नष्टात्मना सुदूरमुद्भ्रान्तेन दुर्दर्शमदृष्टं[2] तावन्न नाम कुदृष्टिना दृष्टम् । दृष्टमपि येन न दृष्टं तस्याज्ञानतिमिरान्धस्य किं क्रियताम् । अपरमसौ तिर्यङ्महता

१ 'आलजालाय नोपशमाय' इत्येतन्नास्ति न–पुस्तके. २ 'दुर्दर्शम्' इति प.

यत्नेन शुक इव पाठितः पुष्टश्च देवेन। अथवा विनोददानात्तिरश्चामपि सफल एव शिक्षणायासो भवति। तेपि पोषिताः पोषितरि स्नेहमाबध्नन्ति। तेपि कृतं जानन्ति। तेपि परिचयमनुवर्तन्ते। तेषामपि सहजस्नेहो मातापित्रोरुपरि दृश्यत एव। न पुनरस्य नष्टोभयलोकस्य पापकारिणो दुर्जातस्य यस्य सर्वमेवाधस्ताद्गतम्। अपि चेदृशाचरितेन तेनाप्यवश्यमेव कस्यांचित्तिर्यग्योनौ पतितव्यं येन तावद्दुरात्मना जातेन केवलं सुखं न स्थापिताः सर्व एव वयम्, अपरमेवं दुःखार्णवे निपातिताः। सर्व एव ह्यनाक्षिप्तचेताः प्रवर्तते स्वहिताय परहिताय च। तस्य तु पुनरस्मानेवं दुःखं स्थापयतो न स्वहितं नापि च परहितम्। किमनेनैवमात्मद्रुहा कृतमिति मतिरेतावन्न बोधपदवीमवतरति। सर्वथा दुःखायैवास्माकं तस्य पापकर्मणो ग्रहोपसृष्टस्य जन्म। इत्युक्त्वा हेमन्तकालोत्पलिनीमिवोद्बाष्पां दृष्टिमुद्वहन्नुद्वेपिताधरश्च बहिरलब्धनिर्गमेण स्फुटन्निवान्तर्मन्युपूरेण निश्वसन्नेवावतस्थे।

तदवस्थं च तं तारापीडः प्रत्युवाच। एतत्खलु प्रदीपेनाग्नेः प्रकाशनं वासरालोकेन भास्वतः समुद्भासनमवश्यायलेशैराह्लादनममृतांशोर्मेघाम्बुबिन्दुभिरापूरणं पयोधेर्व्यजनानिलैरतिवर्धनं प्रभञ्जनस्य यदस्मद्विधैः परिबोधनमार्यस्य। तथापि प्राज्ञस्यापि बहुश्रुतस्यापि विवेकिनोपि धीरस्यापि सत्त्ववतोप्यवश्यं दुःखातिपातेन विशुद्धमपि वर्षसलिलेन सर इव मानसं कलुषीक्रियते सर्वस्य। कलुषीकृते च मानसे किमिदमिति सर्वमेव दर्शनं नश्यति। न चित्तमालोचयति। न बुद्धिर्बुध्यते। न विवेकोपि विविनक्ति। येन ब्रवीमि। अन्यदस्मत्तो लोकवृत्तमार्य एव सुतरां वेत्ति। किमस्ति कश्चिदसावियति लोके यस्य निर्विकारं यौवनमतिक्रान्तम्। यौवनावतारे हि शैशवेनैव सह गलति गुरुजनस्नेहः। वयसैव सहारोहत्यभिनवा प्रीतिः। वक्षसैव सह

१ 'सहजन्म' इति प. २ 'ब्रवीम्यदः। मत्तो' इति न.

विस्तीर्यते वाञ्छा। बलेनैव सहोपचीयते मदः। दोर्द्वयेनैव सह स्थूलतामापद्यते धीः। मध्येनैव सह कार्श्यमुपयाति श्रुतम्। ऊरुयुगलेनैव सहोपचीयते[1] हृदयमविनयैः। श्मश्रुभिरेव सहोज्जृम्भते मलिनताहेतुर्मोहः। आकारेणैव सहाविर्भवन्ति हृदयाद्विकाराः। तद्यथा धवलमपि सरागं सर्वथा दीर्घीभवदपि न दीर्घं पश्यति चक्षुः। अनुपहतेपि न प्रविशति गुरूपदेशः श्रोत्रे। स्त्रीरागिण्यपि न विद्याऽन्तरं विन्दति हृदये। स्थैर्यम[2]स्थिरप्रकृतौ तरलतायाम्। परित्याज्येषु व्यसनेष्वासङ्गः[3]।

विकाराणां च कारणं प्रायः सरसता। सा च सर्वमेव जलप्रायं कुर्वाणा वर्षातिवृष्ट्यैवोपजायते। अपि च दिवसो दोषागमाय, दोषागमोऽनालोकाय, अमालोकोऽसद्दर्शनार्थम्, असद्दर्शनमविवेकाय, अविवेकोऽसन्मार्गप्रवृत्तये, असन्मार्गवृत्तं च मोहान्धं चेतो भ्राम्यदवश्यमेव स्खलति। स्खलिते चेतसि तलग्ना पतत्येव लज्जा। त्रपावरणशून्ये च हृदि प्रविश्य पदं कुर्वन्केन वा निवारितो दुर्निवारः सर्वाविनयहेतुः कुसुमधन्वा। विलसति च कुसुममार्गणे केन कार्येण छिद्रसहस्राणि न भवन्ति यैः सत्त्वमेवाधस्ताद्व्रजति। सत्त्वे चाधो गते किमाश्रित्य न गलति शीलम्। किमवलम्बनं विनयस्य। किं करोत्वनाधारं धैर्यम्। क्व पदमाधत्तां धीः। क्व समाधानमाबध्नात्ववष्टम्भः। केन वावष्टभ्य बलान्निश्चलीकृतं मनः। विप्रतिपद्यमानानि केन नियन्त्रितानीन्द्रियाणि। जगन्निन्द्यानि केन निवारितानि दुश्चरितानि। केन वालोकभूतेन तमोभिवृद्धिहेतुरुत्सारितो दोषाभिषङ्गो दृष्टेरुपहन्ता। किं वा दृश्यतामसति बहुदर्शित्वे। बहुदर्शित्वं च साम्प्रतः कालस्यैवासंभवात्कुतो भवतु प्रथमे वयसि। येनान्वयव्यतिरेकाभ्यां निश्चित्य वर्ज्यतां मलिनता[4]। अपि च परिणा-

1 'उपचीयतेऽविनयः' इति न. 2 'न स्थैर्यम्' इति न. 3 'आसङ्गेषु' इति न. 4 'वर्जयति मलिनताम्' इति न.

मेपि पुण्यवतां केषांचिदेव हि केशैः सहः धवलिमानमापद्यन्ते चरितानि । तन्मोहविषयमहाहौ मदविकारगन्धमातङ्गे दुर्विलसितैकराज्ये रतिनिद्राविलासवेश्मनि नवरागपल्लवोद्गमलीलान्तविशेषदुश्चरितचक्रवर्तिनि तारुण्यावतारे सर्वस्यैव विषमतरविषयमार्गपतितस्य स्खलितमापतति । किमेवमार्येण लालनीयस्य पालनीयस्य शिशुजनस्योपर्यावेशो गरीयान्गृहीतो यदनुचितमपत्यस्नेहस्याक्रोशगर्भमेवमुक्तम् । स्वम्रायमानानामपि यद्गुरूणां मुखेभ्यो निष्क्रामति शुभमशुभं वा शिशुषु तदवश्यं फलति । गुरवो हि दैवतं बालानाम् । यथैवाशिषो गुरुजनवितीर्णा वरतामापद्यन्ते तथैवाक्रोशाः शापताम् । तद्वैशम्पायनमुद्दिश्य कोपावेशादेवमतिपरुषमभिदधत्यार्ये महती मे चेतसः पीडा समुत्पन्ना । स्वयमारोपितेषु तरुषु यावदुत्पद्यते स्नेहः किं पुनरङ्गसम्भवेष्वपत्येषु । तदुत्सृज्यतामयममर्षवेगो वैशम्पायनस्योपरि । विरूपकं तु तेन न किंचिदप्याचरितम् । सर्वपरित्यागं कृत्वा स्थित इत्येतदपि कारणमविज्ञाय किमेवं दोषपक्षे निक्षिपामः । कदाचिद्गुणीभवत्येवमयमविनयनिष्पन्नो दोष एव । आनीयतां तावदसौ । बुध्यामहे किमर्थमयमेवंविधस्तस्य वयसोऽनुचितोपि संवेग उत्पन्नः । ततो यथायुक्तं विधास्यामः ।

(31) इत्युक्तवति तारापीडे पुनः शुकनासोऽभ्यधात् । अत्युदारतया वत्सलत्वाच्चैवमादिशति देवः । अन्यदतः परं भवदपि[1] किमिवास्य विरूपकं भवेद्यद्युवराजमुत्सृज्य क्षणमन्यत्रावस्थानमात्मेच्छया चेष्टितम् । इत्युक्तवति शुकनासे कशयेवान्तस्ताडितो दोषसंभावनयानया पितुरुद्बाष्पदृष्टिरुपविष्ट एवोपसृत्य चन्द्रापीडः शनैः शनैः शुकनासमवादीत् । आर्य यद्यपि निरुक्तितो वेद्मि न मदीयेन दोषेण नागतो वैशम्पायन इति तथापि तातेन संभावितमेव कस्य वापरस्य संभावना नोत्पन्ना । मिथ्यापि तत्तथा यथा

[1] 'भवदपि' इत्येतन्नास्ति न–पुस्तके.

गृहीतं लोकेन विशेषतो गुरुणा । प्रसिद्धिरत्रायशसे यशसे वादोषगुणाश्रया वा फलवती । परत्र फलदायी कुत्रोपयुज्यते परमार्थः । तदस्या दोषसंभावनायाः प्रायश्चित्तमार्यो दापयतु मे वैशम्पायनानयनाय गमनाभ्यनुज्ञां तातेन । नान्यथा मे दोषशुद्धिर्भवति । किं कारणम् । अनागते तु वैशम्पायने तातस्यानया संभावनया नापगन्तव्यम् । अगते च मयि वैशम्पायनेन नागन्तव्यम् । यद्यसावन्येनानेतुमेव पार्येत तदा तातस्याप्यनुल्लङ्घनीयवचनैरेभिरवनिपतिसहस्रैरानीत एव स्यात् । तदार्यः कारयतु मे गमनाभ्यनुज्ञया प्रसादम् । न च तुरङ्गमैर्गच्छतो मे दृष्टायां भूमौ स्वल्पोपि गमनपरिक्लेशः । वैशम्पायनमादायागतमेव मामवधारयत्वार्यः । अपि च बाह्यखेदादसह्योन्तःखेद एव मे तद्वियोगजन्मा । अनुपदमेव स्कन्धावारमादायागच्छतीत्यमुना हेतुना विना तेनागतोहम् । अन्यथा जन्मनः प्रभृति कदा मया गतं स्थितं क्रीडितं हसितं पीतमशितं सुप्तं प्रबुद्धमुच्छ्वसितं वा विना वैशम्पायनेन । यच्च श्रुत्वा तस्मादेव प्रदेशान्न गतोस्मि तन्मा तेनैव तुल्योऽभूवमिति । तदप्रतिगमनदोषाद्रक्षतु मामार्यः ।

इत्यभिहितवति चन्द्रापीडेऽन्तःपीडोपरागरक्ते रक्ततामरसानुकारिणि मुखे सपक्षपातां षट्पदावलीमिव दृष्टिं निवेश्यैव ‘गमनाय विज्ञापयति युवराजः किमाज्ञापयति देवः’ इति शनैः शनैः शुकनासो राजानमप्राक्षीत् । तथा पृष्टश्च शुकनासेन किंचिदिव ध्यात्वा तारापीडः प्रत्यवादीत् । आर्य मया ज्ञातमेतेष्वेव दिवसेषु संपूर्णमण्डलस्येन्दोर्ज्योत्स्नामिव करावलम्बिनीं वत्सस्य वधूं द्रक्ष्यामीति यावदयमपरोन्तर्हिताशापथो जलदकाल इव प्रत्यूहकारी वैशम्पायनवृत्तान्तो विलोमप्रकृतिना विधात्रान्तरा पातितः । यथा चायुष्मताभिहितमेवैतत् । न तमन्यः शक्नोत्यानेतुम् । न च तेन विनाऽयमत्र स्थातुम् । तदवश्यमेव तावन्निस्तरितव्यो व्यसनार्णवोऽमुना पोतेन । वैशम्पायनप्रत्यानयनाय

चावश्यं देव्यपि विलासवती विसर्जयिष्यत्येवैनमिति निश्चयो मे। तद्यातु। किंत्वतिदूरं वत्सेन गन्तव्यम्। तद्गणकैः सहादरादार्यो दिवसं लग्नं च गमनायास्य निरूपयतु संविधानं च कारयत्विति। एतदभिधाय शुकनासमुद्बाष्पलोचनश्चिरमिव चन्द्रापीडमालोक्याहूय च विनयावनम्रमंसदेशे शिरसि बाह्वोश्च पाणिना स्पृशन्नादिशत्। वत्स गच्छ त्वमेव प्रविश्याभ्यन्तरं मनोरमासहिताया मातुरावेदयात्मगमनवृत्तान्तम्। इत्यादिश्य चन्द्रापीडमात्मना शुकनासमादाय स्वभवनमयासीत्। चन्द्रापीडस्तु तामक्लिष्टवर्णां कादम्बरीवरणस्रजमिव गमनाभ्यनुज्ञां हृदयेनोद्वहन्प्रहृष्टान्तरात्माप्यपहर्षदृष्टिः प्रविश्य कृतनमस्कारो मातुः समीपे समुपविश्यात्मदर्शनद्विगुणीभूतवैशम्पायनविरहशोकविह्वलां मनोरमामाश्वास्यावादीत्।

'अम्ब समाश्वसिहि। वैशम्पायनानयनाय तातेन मे गमनमादिष्टम्। तत्कतिपयदिवसान्तरितं वैशम्पायनाननदर्शनोत्सुकं[1] मामविकल्पं विसर्जय त्वम्'। सा त्वेवमभिहिता प्रत्युवाच। तात किमात्मगमनवचसा मां समाश्वासयसि। कः खलु मे त्वयि तस्मिंश्च विशेषः। तदेकधा तमेकं न पश्यामि कठिनहृदयम्[2]। त्वयि पुनर्गते यदपि[3] तस्यादर्शने जीवितप्रतिबन्धहेतुभूतं त्वद्दर्शनं तदपि दूरीभवति। तन्न गन्तव्यं वत्सेन। एकेनापि हि युवयोरावां पुत्रवत्यौ। अपि नागतो नामासौ निष्ठुरात्मा'। इत्युक्तवत्यां मनोरमायां विलासवती धीरमुवाच। 'प्रियसखि तव मम चैवमेतद्यथा त्वयोक्तम्। अयं पुनर्वैशम्पायनेन विना कं पश्यतु। तदास्ताम्। किमेतन्निवारयसि। वारितेनाप्यनेन नैव स्थातव्यम्। मन्ये च पित्राप्ययमेतदेवाकलय्य गमनायानुमोदितः। तद्यातु। वरमावाभ्यां कतिपयदिवसाननयोरप्यदर्शनकृताः क्लेशा अनु-

१ 'दर्शनोत्सवम्' इति न. २ 'हृदया' इति न. ३ 'च दयितस्यादर्शने' इति न.

भूता न पुनरस्य वैशम्पायनाननानवलोकनदुःखदीनं दिने दिने वदनमीक्षितुम् । तदुत्तिष्ठ गच्छावो गमनसंविधानाय वत्सस्य चन्द्रापीडस्य ।'

इत्यभिदधत्येव मनोरमां हस्ते गृहीत्वोत्थाय चन्द्रापीडेनानुगम्यमाना निजावासमयासीत् । चन्द्रापीडोपि मातुः समीपे गमनालापेनैव क्षणमिव स्थित्वा गृहमगात् । तत्र चापनीतसमायोगो गमनायोत्ताम्यता हृदयेन गणकानाहूय रहस्याज्ञापितवान् । 'यथा विना परिलम्बेन मे गमनं भवति तथा भवद्भिरार्यशुकनासाय पृच्छते ताताय वा दिनमावेदनीयम् ।' इति। एवमादिष्टास्ते व्यज्ञापयन् । 'देव यथा सर्वे एव ग्रहाः स्थितास्तथास्मन्मतेन देवस्य गमनमेव वर्तमाने न शस्यते । अपरमपि कर्मानुरोधाद्राजेच्छैव कालः । तत्रापि न कार्यमेवाहर्निरूपणया । राजा कालस्य कारणम् । यस्यामेव वेलायां चित्तवृत्तिः सैव वेला सर्वकार्येषु ।' इति विज्ञापिते मौहूर्तिकैः पुनस्तानब्रवीत् । तातेनैवमादिष्टमिति ब्रवीमि । अन्यदात्ययिकेषु[1] कार्येषु कार्यपराणां प्रतिक्षणोत्पादिषु च दिवसनिरूपणैव कीदृशी । तत्तथा कथयिष्यत यथा श्व एव गमनं भवेत्' इति । देवः प्रमाणमित्यभिधाय गतेषु च तेषु शरीरस्थितिकरणायोदतिष्ठत् । निर्वर्तितशरीरस्थितिं च मौहूर्तिकास्ते पुनः प्रविश्य शनैर्न्यवेदयन् । 'कृतोस्माभिर्देवादेशः । सिद्धश्च तनयविरहविक्लवतयार्यशुकनासस्य । तदतिक्रान्ते श्वस्तनेऽहनि रात्रावितः प्रस्थातव्यं देवेन ।' इत्यावेदिते तैः साधु कृतमिति मुदितचेतास्तानभिष्टुत्य दृष्टिविषयवर्तिनीमेव कादम्बरीं वैशम्पायनं च मन्यमानोऽप्रविष्टायामेव पत्रलेखायां परापतामीत्यग्रप्रधावितेनावधारयंश्चेतसा चतुःसमुद्रसारभूतानिन्द्रायुधरयानुगामिनस्तुरङ्गमानगणेयानवगणिततुरङ्गगमनखेदानुत्साहिनो राज-

1 'आत्यन्तिकेषु' इति न.

पुत्रांश्च निरूपयन्ननन्यकर्मा तं दिवसमेकां च यामिनीं कथं कथमप्यस्थात् ।

अथानुरक्तकमलिनीसमागमाप्राप्तिसन्तापादिव समं दिवसेनास्तमुपगतवति तेजसां पत्यौ, तेजःप्रतिपतनाच्चितानलमिव संध्यारागमपराशया सह विशति पश्चिमे गगनभागे, संध्यानलस्फुलिङ्गनिकर इव स्फुरति तारागणे, दिवसविरामान्मूर्छागमेनेव तमसा निमील्यमानेषु दिङ्मुखेषु, निवासाभिमुखमुखरेषु वियद्वियोगदुःखादिव क्रंतार्तप्रलपेषु वयःसमूहेषु, जनितप्रकाशं जन्मेव समालोक्य दोषागमं निरालोकं गर्भमिव तमःप्रविष्टे पुनर्जीवलोके, निजालोकाद्विकाशितपूर्वदिग्वधूवदने जन्मान्तरागत इवोदयगिरिवर्तिनि नक्षत्रसमागमसुखमनुभवति भगवति भूयो भूयः स्वकान्तिनिर्भरान्निष्कलङ्क इव नक्षत्रनाथे, विस्पष्टायां निशीथिन्याम्, प्रस्थानमङ्गले प्रणामायोपगतं चन्द्रापीडं पीडयान्तर्विलीयमानेव बाष्पोत्पीडमपारयन्ती पातुमत्यायताभ्यामपि नेत्राभ्यां कृतप्रयत्नाप्यमङ्गलशङ्कया विलासवती मन्युरागावेगगद्गदिकोपरुध्यमानाक्षरमवादीत् ।

तात युज्यते ह्यङ्कलालितस्य गर्भरूपस्य प्रथमगमने गरीयसी हृदयपीडा यस्मिन्प्रथममेवाङ्कादपैति । मम पुनर्नेदृशी प्रथमगमनेपि ते पीडा समुत्पन्ना यादृशी तव गमनेनाधुना । दीर्यत इव मे हृदयम् । समुत्पाट्यन्त इव मर्माणि । उत्क्वथ्यत इव शरीरम् । उत्प्लवत इव चेतः । विघटन्त इव सन्धिबन्धनानि । निर्यान्तीव प्राणाः । न किंचित्समादधाति धीः । सर्वमेव शून्यं पश्यामि । न पारयाम्यात्मानमिव हृदयं धारयितुम् । धृतोपि बलादागच्छति मे बाष्पोत्पीडः । मुहुर्मुहुः समाहितापि मङ्गलसम्पादनाय ते चलति मतिः । न जानाम्येव किमुत्पश्यामीति । किं निमित्तं चेयमीदृशी मे हृदयपीडेत्येतदपि न वेद्मि । किं बहुभ्यो दिवसेभ्यः कथमप्यागतो मे वत्सो झटित्येव पुनर्गच्छतीति । किं

१ 'कृतान्त' इति न. २ 'निवारयितुम्' इति न.

वैशम्पायनवियोगादुद्विग्नस्य गमनमेकाकिनस्ते समुत्प्रेक्ष्येति। न पुनर्वैशम्पायनवृत्तान्तादात्मन एव दुःखिततयेति। न चैवंविधया पीडया वैशम्पायनानयनाय गच्छतस्ते गमनं निवारयितुं पारयति वाणी। हृदयं पुनर्नेच्छत्येव त्वदीयं गमनम्। तदीदृशीं मे पीडां विज्ञाय यथा पुरा स्थितं न तथा क्वचिदासङ्गमाबध्यातिदीर्घकालमायुष्मता स्थातव्यम्। अस्य चार्थस्य कृते साञ्जलिबन्धेन शिरसाभ्यर्थये वत्सम्। इत्यादिशन्तीं स्वमातरं सुदूरं प्रसारितावनम्रमूर्तिश्चन्द्रापीडो व्यजिज्ञपत्। अम्ब तदा दिग्विजयप्रसङ्गात्स्थितम्। अधुना पुनरयमेव कालक्षेपो यावत्तमुद्देशं परापतामि। तत्पुनश्चिरागमनकृता न भावनीया मनागपि हृदये पीडा त्वया। इत्येवं विज्ञप्ता चन्द्रापीडेन संनिरुध्य बाष्पवेगान्कथं कथमपि संस्तभ्यात्मानं निर्वर्तितगमनमङ्गला गलता प्रस्नवेण सिञ्चन्ती शिरसि चोपाघ्राय गाढं सुचिरमालिङ्ग्य गच्छद्भिरिव प्राणैः कृच्छ्रान्मुमोच तं माता।

मुक्तश्च मात्रा पितुः प्रणतये वासभवनमगमत्। तत्र च 'देव गमनाय नमस्करोति युवराजः' इत्यावेदिते द्वाररक्षिणा प्रविश्य क्षोणीतलनिवेशितशिरसा शयनवर्तिनो ननाम दूरस्थित एव पितुः पादौ। अथ तथा प्रणतमालोक्य किंचिदुन्नमितपूर्वकायः शयनगत एवाहूय तं पिता चक्षुषा पिबन्निव प्रेम्णा परिष्वज्य गाढमप्रौढ[1] इव सहसोद्गताविरलबाष्परयपर्याकुलाक्षोऽन्तःक्षोभावेगविक्षिप्ताक्षरमवादीत्। वत्स 'पित्राहं दोषेषु संभावितः' इत्येषा मनागपि मनसि वत्सेन दुःखासिका न कार्या। विनयाधानात्प्रभृति सम्यक्परीक्षितोस्यस्माभिः। परीक्ष्य च गुणगणैरेवाधिगम्यो राज्यभारस्त्वय्यारोपितो न तनयस्नेहादेव। राज्यं हि नामैतत्पृथ्वीभारेणैवातिदुरुद्वहम्, महीभृत्संबाधतयैवातिसङ्कटम्, कुटिलनीतिप्रचारेणैवातिदुःसञ्चरम्, चतुःसमुद्रपर्यन्तभुवनव्याप्त्यै-

1 'अप्रौढः' इति नास्ति न-पुस्तके.

वातिमहत्, महासाधनप्रसाध्यतयैवातिदुःसाधनम्, अपर्यवसानकार्यतन्त्रजालेनैवातिगहनम्, उत्तुङ्गवंशप्रतिष्ठिततयैवातिदुरारोहम्, अहितसहस्रोद्धरणेनैवातिदुर्धरम्। अपि च समवृत्तितयैवातिविषममनेकतीर्थकल्पनयैव दुरवतारं कण्टकशोधनेनैव दुर्ग्रहमखिलप्रजापालनव्यवहारेणैव दुष्पारं सर्वाशाप्राप्त्यैव च दुष्प्रापम्। नामहासत्त्वे नास्थिरप्रकृतौ नादातरि नास्थूललक्ष्ये नाशुचौ नाविक्रान्ते नामहोत्साहे नाप्रियवादिनि नासत्यसन्धे नाप्राज्ञे नाविवेकिनि नाकृतज्ञे नानुदारव्यवहृतौ नासंविभागशीले नान्यायवर्तिनि नाधर्मरुचौ नाशास्त्रव्यवहारिणि नाशरण्ये नाब्रह्मण्ये नाकृपालौ नामित्रवत्सले नावश्यात्मनि नानिर्जितेन्द्रिये नासेवके पदमेवादधाति। यः खलु समग्रैर्गुणैराकृष्य बलात्प्रतिबन्धमस्य चञ्चलप्रकृतेः कर्तुं समर्थस्तत्रास्ते। गुरवोप्यपगतस्खलितभीतयस्तत्रैव समारोपयन्त्येतदालोचितपरावराः। तदनेनैव बोद्धव्यमिदं वत्सेन 'नास्ति मयि दोषः' इति। अपि च संप्रति कस्मिन्भारमवक्षिप्याणुमपि दोषमाचरसि। त्वयैव सकललोकानुरञ्जने यतितव्यम्। गतः खलु कालोस्माकम्। अस्माभिरस्खलितैश्चिरं पदे स्थितम्। न पीडिताः प्रजा लोभेन। नोद्वेजिता गुरवो मानेन। न विमुखिताः सन्तो मदेन। नोत्रासिताः प्राणिनः क्रोधेन। न हासित आत्मा हर्षेण। न हतः परलोकः कामेन। राजधर्मोनुरुद्धो न स्वरुचिभिः। वृद्धाः समासेविता न व्यसनानि। सतां चरितान्यनुवर्तितानि नेन्द्रियाणि। धनुरुन्नमितं न मनः। वृत्तं रक्षितं न शरीरम्। वाच्याद्भीतं न मरणात्। उपभुक्तानि सुरलोकदुर्लभानि सर्वविषयोपभोगसुखानि यौवनेच्छया पर्याप्तमकार्यपरिहारात्। कार्यानुष्ठानाच्चोपार्जितः परोपि लोकः। इति चेतसि मे। त्वज्जन्मना च कृतार्थ एवास्मि। तदयमेव मे मनोरथः। दारपरिग्रहात्प्रतिष्ठिते

१ 'दुःसाध्यम्' इति न. २ 'दुःपालम्' इति न. ३ "सर्वाशा...नाशुचौ" इत्येतन्नास्ति न-पुस्तके. ४ 'स्वरुच्या' इति न. ५ 'अवनामितम्' इति न.

त्वयि सकलमेव मे राज्यभारमारोप्य जन्मनिर्वाहलघुना हृदयेन पूर्वराजर्षिगतं पन्थानमनुयास्यामीति। अस्य च मेऽतर्कित एवायमग्रतः प्रतिरोधको वैशम्पायनवृत्तान्तः स्थितः। मन्ये च न सम्पत्तव्यमेवानेन। अन्यथा क वैशम्पायनः। क चैवंविधमस्य स्वप्नेप्यसम्भावनीयं समाचेष्टितम्। तद्गतेनापि तथा कर्तव्यं वत्सेन यथा न चिरकालमेष मे मनोरथोन्तर्हृदय एव विपरिवर्तते। इत्यभिधाय किंचिदुत्तानितेन मुखेनैव सम्पीडितं हृदयमिव ताम्बूलमर्पयित्वा व्यसर्जयत्।

चन्द्रापीडस्तु तया पितुः संभावनया सुदूरमुन्नमितोप्यवनप्रतरमूर्तिरुपसृत्य पुनः प्रणामेनोन्नमितात्मा निर्ययौ। निर्गत्य च शुकनासभवनमयासीत्। तत्र च तनयचिन्तापरीतमुन्मुक्तमिवेन्द्रियैः शून्यशरीरं शुकनासमविरताश्रुपातोपहतमुखीं च मनोरमां प्रणम्य तादृशाभ्यामेव ताभ्यां संभाव्याशिषा समारोपयद्भ्यामिव स्वदुःखभारमनुगतो निवर्तनाय तयोर्निवर्तिताननो मुहुरा द्वारनिर्गतेर्गत्वाग्रतो ढौकितमपि कृतापसर्पणमप्रकृतहेषारवमनुत्कर्णकोशमसुखस्वनममनस्कमनाविष्कृतगमनोत्साहं दीनमिन्द्रायुधमालोक्यापि पुनर्निवारणाशङ्कया वैशम्पायनावलोकनत्वरया कादम्बरीसमागमौत्सुक्येन चाकृतपरिलम्बो मनागप्यारुह्य रयेणैव निरगान्नगर्याः।

निर्गत्य च सिप्रातटे तत्प्रस्थानमङ्गलावस्थानायोपकल्पितं कायमानमप्रविश्य बहिरेव गतो युवराज इति जनितकलकलेनातर्कितत्कालगमनसंभ्रान्तेन परिजनेन राजपुत्रलोकेन चेतस्ततो धावतानुगम्यमानो गव्यूतित्रितयमिव गत्वा सुलभपयोयवसे प्रदेशे निवासमकल्पयत्। उत्ताम्यता हृदयेनाप्रभातायामेव यामिन्यामुत्थाय पुनरवहत्। वहंश्च तस्मादेव वासरादारभ्य, एवमचेतित एव परापत्य कृतापक्रान्तेस्त्रपया पृष्ठतोनुगम्य बलाद्दत्तकण्ठग्रहः क परं पलाय्यत इति वैशम्पायनस्य वैलक्ष्यमपनयामि; एवं

1 'अकृतहर्षहेषा' इति न; 'अकृतहेषा॰' इति क.

तत्समागमसुखमनुभूय निष्कारणप्रसन्नामनघामतर्कितोपनतमदवलोकनोपजातहर्षविशेषां पुरस्ताद्गमनसिद्धये पुनर्महाश्वेतां पश्यामि; एवं महाश्वेताश्रमसमीपे पुनः स्थापिताशेषतुरगसैन्यस्तया सहैव हेमकूटं गच्छामि; एवं तत्र मत्प्रत्यभिज्ञानसंभ्रमप्रधावितेनेतस्ततः कादम्बरीपरिजनेन प्रणम्यमानः प्रविश्य मदागमननिवेदनोत्फुल्लनयनेन सखीजनेनापह्रियमाणपूर्णपात्रा, 'क्वासौ केन कथितं कियद्दूरे वर्तते' इति तत्प्रश्नोन्मुखीं, तत्क्षणोत्पन्नया तापोपशान्त्या त्रपया च युगपदुरसि निहितं पद्मिनीपत्रमपनीयोत्तरीयांशुकाञ्चलं कुचावरणतामुपनयन्तीम्, आभरणतां नीतानि मृणालान्यपास्य भूषणेभ्योधिकां स्वशरीरशोभामेव सर्वाभरणस्थानेषु धारयन्तीं, तापोपशमार्पितहारमात्राभरणाम्, अत्युल्बणहरिचन्दनचर्चान्तरितलावण्यशोभान्यङ्गानि करपरामर्शप्रयत्नेन दर्शनीयतरतां नयन्तीम्, अङ्गलग्नानि शयनीकृतकमलकुमुदकुवलयदलकिञ्जल्कशकलानि पुलकोद्गमेनैवापास्यन्तीं कपोलसङ्गिनीं च मणिदर्पणे विलोक्यायथास्थितां करेण कबरीमंसदेशे विनिवेशयन्तीम्, आनन्दजन्मना नेत्रपुटावर्जितेन बाष्पसलिलेनैव मकरध्वजानलसन्तापाय जलाञ्जलिमिव प्रयच्छन्तीम्, उत्सृष्टशेषेणाश्यानमलयजरसेनैवाङ्गलग्नेन भस्मनेव मदनहुतभुजो निवृत्तिमावेदयन्तीम्, अभ्युत्थानप्रसङ्गेनैव कुसुमशय्यां दूरीकुर्वन्तीं कादम्बरीमालोकयन्दर्शनीयावलोकनफलेन चक्षुषी कृतार्थतां नयामि; एवं मदलेखां साञ्जलिप्रणामेन कण्ठग्रहेण संभाव्य चरणपतितां पत्रलेखामुत्थाप्य केयूरकं पुनः पुनः परिष्वज्य निर्भरमेवं महाश्वेतोपपादितोद्वाहमङ्गलस्त्वरितसखीवृन्दनिर्वर्तितवैवाहिकस्नानमङ्गलविधे[1]र्भुव इव वर्षाभिषिक्तायाः करग्रहणं देव्या निर्वर्तयामि; एवमतिबहलकुङ्कुमकुसुमधूपानुलेपनामोदोद्दीपितहृदयजन्मनि वासभवने शयनवर्तिनो मम समीपमुपविश्य क्षणमपि कृतनर्मालापायां निर्गतायां मदलेखायां त्रपा-

1 'विधिः' इति न.

वनम्रमुखीमनिच्छन्तीं किल बलाद्दोर्भ्यामादाय शयनीयं शयनीयादङ्कमङ्काच्च हृदयं देवीं कादम्बरीमारोपयामि; एवमुद्गाढनीवीग्रन्थिदृढतरार्पितपाणिद्वयायास्त्रपानिमीलितलोचने चुम्बन्नवञ्चितात्मा चिराद्भवामि; एवं सुरैरपि दुर्लभं तदधरामृतमा तृप्तेर्निपीय सुजीवितमात्मानं करोमि; एवमतिकोमलतयान्तर्विलीय विशन्त्या इवाङ्गं गाढालिङ्गनसुखरसभरेण मकरध्वजानलदग्धशेषं निर्वापयामि शरीरम्; एवं परवत्यापि स्वेच्छाप्रवृत्तयेव निष्प्रयत्नयाप्यभियुञ्जानयेवापसर्पन्त्यापि कृतोपसर्पणयेव सङ्गोपितसर्वाङ्गयाप्युपदर्शितभावयेव देव्या कादम्बर्या सह तत्किमपि सर्वजनसुलभमपि योगैकगम्यं स्पर्शविषयमपि हृदयग्राहि मोहनमपि प्रसादनमिन्द्रियाणामुद्दीपनमपि मदनहुतभुजो निर्वृतिकरमुपाहितसर्वाङ्गखेदमप्याह्लादकरमुपजनितविषमोच्छ्वासश्रमखेदमपि ससीत्कारपुलकजननमनुभूयमानमप्युत्पादितानुभवनस्पृहं सहस्रवारानुभूतमप्यपुनरुक्तमतिस्पष्टमप्यनिर्देश्यस्वरूपमचिन्त्यमसमासङ्गमतुलस्पर्शमनुपमरसमनाख्येयप्रीतिकरं परमध्यानसहस्राधिगतं निर्वाणमिवापरप्रकारं सुरताख्यं सुखान्तरमनुभूय निमेषमप्यकृतविरहस्तया सह तेषु तेषु रम्येषूद्देशेषु रममाणः स्वभावरम्यमपि रमणीयतरतां यौवनमुपनयामि; एवमुत्पन्नविश्रम्भां देवीमेवाभ्यर्थ्य वैशम्पायनस्यापि मदलेखया सह घटनां कारयामीत्येतानि चान्यानि च चिन्तयन्नचेतितक्षुत्पिपासातपश्रमोज्जागरव्यथो दिवा रात्रौ चावहत् ।

एवं च वहतोप्यस्य दवीयस्तयाध्वनोऽर्धपथ एव कालसर्पो वर्त्मनः, प्रबलपङ्को ग्रीष्मस्य, निशागमो गभस्तिमतः, स्वर्भानुरमृतदीधितेः, धूमोद्गमो वज्रानलस्फुरितानाम्, मदागमो मकरध्वजकुञ्जरस्य, मरणान्धतमसप्रवेशो विरहातुराणाम्, अमोघकालपाशवागुरोत्कण्ठितकामिहरिणानाम्, अभेद्यलोहार्गलदण्डो दिग्वारणानाम्, अच्छेद्यहिञ्जीरशृङ्खला वाहानाम्, अनुन्मोच्यनिगड-

बन्धोध्वगानाम्, अलङ्घ्यकान्तारलेखा प्रोषितानाम्, कालायसपञ्जरोपरोधो जीवलोकस्य, उद्गर्जन्नलिकुलगवलमलिनघनघटाभोगभीषणो विषमविस्फूर्जितध्वनिर्विषमतरतडिद्गुणाकर्षी मण्डलितनिकटशक्रकार्मुकोऽनवरतधाराशरासारवर्षप्रहारी, पुरोमार्गमवरुन्धन्निरुद्ध इवान्धकारितमुखो, निस्त्रिंशशतसहस्रसम्पातदुष्प्रेक्ष्योऽक्षिणी प्रतिघ्नन्निवाशुगमनविघ्नकारी बभूव जलदकालः।

तत्र च प्रथममस्य चेतोहारिभिर्मूर्छावेगैरन्धकारतामनीयन्त दश दिशस्ततो जलधरैः। अग्रतः समुत्प्लुतेन चेतसा क्वाप्यगम्यत पृष्ठतो हंसैः। पुरस्तात्परिमलिनोऽस्य निश्वासमरुतः प्रावर्तन्त पश्चात्कदम्बवाताः। पूर्वं तुलितनीलोत्पलवनकान्ति नयनयुगलमस्य सलिलं समुत्ससर्ज चरममम्भोमुचां वृन्दम्। आदावापूर्यमाणमुद्वेगेनोत्कलिकासहस्रपर्याकुलं मनोऽस्याभवदवसाने स्रोतस्विनीनां पात्रम्। अपि च दुस्तरैर्नदीपूरैरेव सहावर्धन्त मन्मथोन्माथाः। वर्षजलविलुलितैः कमलाकरैरेव सह ममज्ज कादम्बरीसमागमप्रत्याशा। धारारयासहैः कन्दलैरेव सहाभिद्यत हृदयम्। अम्भोदवाताहतैः कदम्बकुड्मलैरेव सहाकम्पतोत्कण्टकिता तनुः। अनवरतजलपतनजर्जरितपक्ष्मभिः शिलीन्ध्रैरेव सह ताम्रतामधत्त नयनयुगलम्। उत्कूलसलिलोत्खन्यमानमूलैः सरित्तटैरेव सहापतन्प्राणाः। परिमलमयैर्मालतीकुसुमैरेव सहाजृम्भत रणरणकः। तथातिगुरुनिर्घातैरेवाभज्यन्त मनोरथाः। तीक्ष्णतरकोटिभिः केतकीसूचिभिरेवात्रुट्यन्त मर्माणि। उच्छिखैः शिखिभिरेवादह्यन्त गात्राणि। अन्धकारितदिशा मेघतमसैवावर्धत मोहान्धकारः। तिरस्कृतध्वान्तेन तडिदातपेनैवातन्यत सन्तापः। भरेणेव[1] गम्भीरगर्जितैकसन्तानोत्कम्पितधरापीठबन्धैर्नभसि नवघनैः, घनजलधारातिपातवाचालितचञ्चुभिरन्तराले चातकैः, उद्दाममहारावरावि-भिरवनिमूले दर्दुरैः, अनवरतझांकाररवजर्जरितधाराम्बुभिराशासु

1 'भरेणैव' इति न.

जलदानिलैः, उन्मुक्तमदकलकेकाकोलाहलैः काननेषु कलापिभिः, असमशिखरोपलस्खलनकलकलमुखरैर्गिरिषु निर्झरैः, उल्लोलकल्लोलास्फालविस्फारितविषमनिर्घोषझात्कारिभिः सरित्सु पूरैः, सर्वतश्च विततेन स्थलीषु संहतेन कन्दरेषूच्चण्डेन शिखरिषु कलकलेनाम्बुषु पटुना पर्वततटेषु मृदुना शाद्वलेषु चारुणा पल्वलेषु सान्द्रेण शाखिषु तनुना [2]तृणोलपेषूल्बणेन तालीवनेषु यथा[3]धारापतनमाकर्ण्यमानेन सर्वप्रकारमधुरेण हृदयप्रवेशिना धारारवेणोत्कलिकाकलितो न रात्रौ न दिवा न ग्रामे नारण्ये नान्तर्न बहिर्न वने नोपवने न वर्त्मनि नावासे न वहन्न तिष्ठन्न वैशम्पायनस्मरणे न कादम्बरीसमागमानुध्याने न कथंचिदपि न क्वचिदपि निर्वृतिमेवाध्यगच्छत् ।

अनधिगतनिर्वृतिश्चातिकष्टतया वज्रानलस्येव जलदसमयेन्धनस्य मदनहुतभुजो भस्मसात्कर्तुमिवोद्यतस्य धीरस्वभावोपि प्रकृतिमेवोत्ससर्ज । प्लावितसकलधरातलैर्धाराजलैरप्यशोष्यत । द्योतितदशदिशा शतह्रदालोकेनापि मूर्छान्धकारेक्षिप्यत । आह्लादितजीवलोकैर्जलदानिलैरप्यदह्यत । पयोभारमेदुरैर्घनैरपि तनुतामनीयत । पाटलितशाद्वलैः शक्रगोपकैरपि पाण्डुतां प्रत्यपद्यत । कुसुमधवलैः कुटजैरपि रागपरवशोऽक्रियत । तथापि सकलजगज्जीवनहेतुनापि जीवितसन्देहदोलामारोपितो जलदकालेन, उत्कूलगामिषु विधिविलसितेषु सरित्पूरेषु चोत्प्लवमानः, अनवरतवर्षाजलजनितेषु मूर्छागमेषु पङ्कपटलेषु च निमज्जन्, जलभरस्थगिते वर्त्मनि विलोचने च स्खलन्, विकासिनीषु कादम्बरीप्राप्तिचिन्तासु धाराकदम्बरजोवृष्टिषु चामीलयन्, अनुबन्धिषु गमनविघ्नेषु जलधरध्वनितेषु च मुह्यन्, सुदुर्लङ्घ्यवेगान्युत्कण्ठितानि सहस्रशः स्रोतांसि चोल्लङ्घयन्, घनोपाहितवृद्धिना कादम्बरीसमागमौत्सुक्येन पयःप्लवरयेण चोह्यमानः, जीवितप्रत्याशामनिर्वहतो जनांस्तुरङ्गमांश्च

१ 'कपोलेषु' इति न. २ 'तृणोपलेषु' इति न. ३ 'धाराश्मपतन' इति न.

परित्यजन्, तर्ज्यमान इव तडिद्भिः, अवष्टभ्यमान इव जलधरैः, निर्भर्त्स्यमान इव विस्फूर्जितैः, शकलीक्रियमाण इव शतशो निस्त्रिंशवृत्तिभिर्धारासारैः, निरुद्धास्वपि जलदकालेनैवाशुगमनविघ्नभूतास्वाशासु कादम्बरीसमागमाशा सुतरां नारुध्यतास्य, यया तादृशेपि यथास्थाननिगडितसमस्तप्राणिनि प्रावृट्काले कलामप्यकृतपरिलम्बोऽनीयत तं पन्थानम् । धाराहतिविकूणिताक्षेण च मुहुर्मुहुर्वलितानमितानननेन, श्च्योतदासक्तिसम्पिण्डितकेसराग्रेणैकसन्तानकर्दमानुमग्नखुरेणादृश्यनिम्नोन्नतस्खलद्गतिना विशीर्यमाणपर्याणसमायोगेनोपर्युपरिवाहिनीतीरोत्तारसन्तानावानपृष्ठेनापचीयमानबलजवोत्साहेन वाजिसैन्येनानुगम्यमानो जीवितसन्धारणाय यथातथा निर्वर्तिताशनमात्रकोऽभ्यर्हितराजलोकवचसाप्यप्रतिपन्नशरीरसंस्कारो दिवसमेव केवलमवहत् ।

वहंश्च त्रिभागमात्रावशिष्टेऽध्वनि निवर्तमानं मेघनादमद्राक्षीत् । दृष्ट्वा च दूरत एव कृतनमस्कारं तमप्राक्षीत् । तिष्ठतु तावत्पुरस्तात्पत्रलेखागमनवृत्तान्तप्रश्नः । वैशम्पायनवृत्तान्तमेव तावत्पृच्छामि । अयि दृष्टस्त्वयाच्छोदसरसि वैशम्पायनः । पृष्टो वावस्थानकारणम् । पृष्टेन वा किंचित्कथितं न वा । पश्चात्तापी वास्मत्परित्यागेन । स्मरति वास्माकम् । पृष्टोसि वानेन किंचिन्मदीयम् । उपलब्धो वाभिप्रायः । उत्पन्नो वालापो युवयोः । मातापित्रोर्वा सन्दिष्टं किंचित् । परिबोधितो वा त्वयागमनाय । आवेदितं वास्मदीयमागमनम् । नापयास्यति वा तस्मात्प्रदेशात् । दास्यति वा दर्शनम् । ग्रहीष्यति वास्मदनुनयम् । आगमिष्यति वा पुनर्मया सह । किं कुर्वन्दिवसमास्ते । को वा विनोदोऽस्य तिष्ठतीति ।

स त्वेवं पृष्टो व्यज्ञपयत् । देव देवेन तु वैशम्पायनमालोक्यानुपदमेव तुरङ्गैरागत एवाहमित्यादिश्य विसर्जितोहम् । अच्छोदसरसः प्रतीपं वैशम्पायनो गत इत्येषान्तरा वार्त्तैव नोप-

जाता । चिरयति च देवे जलदसमयारम्भमालोक्य कदाचिदेतेषु दिवसेषु देवेन तारापीडेन देव्या विलासवत्यार्यशुकनासेन च कृतप्रयत्नोपि न मुच्यत एवागन्तुं देवश्चन्द्रापीडस्त्वया चैकाकिना न स्थातव्यमेवास्यां भूमौ परागतप्रायाश्च वयं तन्निवर्तस्वास्मादेव प्रदेशादित्यभिधाय पत्रलेखया केयूरकेण च त्रिचतुरैः प्रयाणकैरप्राप्त एवाच्छोदं यावद्बलान्निवर्तितोस्मि । इत्येवमावेद्य विरराम । विरतवचनं च तं पुनरपृच्छत् । किमाकलयस्यद्यतनेनाह्ना यावत्परापतिता पत्रलेखा नेति । स तु व्यज्ञपयत् । देव यद्यन्तरा कश्चिदन्तरायो न भवति विलम्बकारी तदा विना सन्देहेन परापतत्येवमवगच्छति मे हृदयम् ।

इत्युक्तवति मेघनादे घनसमयवर्धिताभोगमकरध्वजार्णवमध्यपातिनीं स्वानुमानात्कादम्बरीमुत्प्रेक्ष्योत्प्रेक्ष्य विक्लवीभवतः पर्यावर्तन्त इवास्य जलधराः कालपुरुषैः, तडितो मदनानलशिखाभिः, अवस्फूर्जितं प्रेतपतिपटहस्वनेन, आसारधाराः स्मरेषुभिः, आमन्द्रगर्जितं मकरध्वजधनुर्ज्यागुञ्जिताभोगेन, कलापिकेकाः कालदूतालापैः, केतकामोदो विषपरिमलेन, खद्योताः प्रलयानलस्फुलिङ्गराशिभिः, अलिवलयानि कालपाशैः, बलाकाश्रेणयः प्रेतपतिपताकाभिः, आपगाः सर्वक्षयमहापूरप्लवैः, दुर्दिनानि कालरात्र्या, कुटजतरवः कृतान्तहासैः । अपि च शरीरेपि सत्त्वं कातरतया, बलं क्षामतया, कान्तिर्वैवर्ण्येन, मतिर्मोहेन, धैर्यं विषादेन, हसितं शुचा, नयनमश्रुणा, आलपनं मौनेन, अङ्गान्यसहतया, करणान्यपाटवेन, सर्वमेवारत्या । दिवसैश्चोल्लिख्यमानमिव, अनवरतवाहिनाश्रुपूरप्रवाहेणावभज्यमानमिव, सततैर्निश्वासप्रभञ्जनैरुत्खन्यमानमिव, सन्ततैर्मदनदुःखोत्कलिकासहस्रैरजस्रपातिभिरितस्ततो जर्जरीक्रियमाणमिव, अपि च सहस्रैर्मकरध्वजशरासारैर्वपुषैव च सह क्षीयमाणमिव स्वल्पावशेषं सङ्कल्पलिखितेन निर्विशेषवृत्तिना कादम्बरीशरीरेणैव सह कण्ठलग्नं कथंकथमपि जीवितं धारयन्,

धाराधरजलक्लिन्न[1]तरुतलम्, आप्लावितोपान्तहरितशाद्वलम्, असे[2]व्यतटलतावनम्, अनवरतरोधोजलप्रवेशकलुषितप्रान्तम्, अवशीर्यमाणोद्दण्डकुमुददलगहनम्, आमग्नकमलखण्डम्, उत्प्लवमानाश्यानकिञ्जल्कदल[3]शकलम्, आजर्जरितकह्लारकुवलयम्, उद्भ्रान्तभ्रमदलिवलयम्, उड्डीनहंससार्थम्, अनवस्थानसारसारसितकरुणम्, अवशिष्टदलतलनिलीयमानोच्चकितचक्रवाकयुगलम्, उत्कम्पितकादम्बककदम्बकाश्रीयमाणोपकूलनड्वलम्, उत्कलविरुतकलापिबकबलाककलापाध्यासितोपान्तपादपम्, उपहतं प्रावृषान्यदिव, दृष्टपूर्वमप्यदृष्टपूर्वमिव, अदत्तदृष्टिसुखम्, अनुत्पादितहृदयाह्लादम्, अनुपजनितमानसप्रीति तदेवाच्छोदमुपाहितद्विगुणदुःखमाससाद ।

आसाद्य चोपसर्पन्नेव सर्वाश्ववारानादिदेश । कदाचिदसौ वैलक्ष्यादस्मानालोक्यापसर्पत्येव । तच्चतुर्ष्वपि पार्श्वेष्ववहिता भवन्तु भवन्त इति । आत्मनापि तुरगगत एव खिन्नोप्यखिन्न इव विचिन्वँल्लतागहनानि तरुमूलानि शिलातलानि लसन्मण्डपांश्च समन्ताद्बभ्राम । भ्राम्यंश्च यदा न क्वचिदपि किंचिदवस्थानचिह्नमप्यद्राक्षीत्तदा चकार चेतसि । नियतमसौ पत्रलेखासकाशान्मदागमनमुपलभ्य प्रथममेवापक्रान्तो येनावस्थानचिह्नमात्रं कथमपि नोपलक्ष्यते । निरुद्धोद्देशं गतश्च क्वाप्यस्माभिरसावेवमन्विष्टोपि न दृष्टः । तत्कष्टतरमापतितम् । वैशम्पायनमदृष्ट्वास्मात्प्रदेशात्पदमपि गन्तुं पादावेव नोत्सहेते मे । मन्मथशरविक्षिप्ताश्च कादम्बरीदर्शनमात्रकावलम्बनाः क्षणमपि विलम्बमन्तरीकर्तुमक्षमाः क्षामतया मा यासिषुः प्राणाः । सर्वथा विनष्टोस्मि । न दृष्टा देवी कादम्बरी । नापि वैशम्पायनः । इत्येवमुत्पन्ननिश्चयोप्यपरिच्छेद्यस्वभावत्वात्प्रत्याशायाः कदाचिदस्य वृत्तान्तस्याभिज्ञा महाश्वेतापि भवत्येव तत्तां तावत्पश्यामि ततो यथायुक्तं प्रतिपत्स्य

१ 'धाराधरक्लिन्न०' इति **न-प.** २ 'अशेषतट' इति **न.** ३ 'दलकमलम्' इति **न.**

इत्यारोप्य हृदये तदाश्रमस्यैव नातिदूरे निवेशिततुरगसैन्यः सैन्यसमायोगमपनीय सर्पनिर्मोकपरिलघुनी घनोज्झितज्योत्स्नाभिरामे परिधाय वाससी तथास्थितपर्याणमेवेन्द्रायुधमारुह्य महाश्वेताश्रममुपजगाम । तत्र च प्रविशन्नेवावतीर्य महाश्वेतावलोकनकुतूहलात्पश्चादाकृष्टेनेन्द्रायुधपरिजनेनानुगम्यमानो विवेश । प्रविश्य च गुहाद्वार एव धवलशिलातले समुपविष्टामधोमुखीमसह्यमन्युवेगोत्कम्पितसर्वावयवामनवरतनयनजलवर्षिणीमुच्चण्डवर्षवाताहतां लतामिवोद्बाष्पदीनदृष्ट्या कथंकथमपि तरलिकया विधृतशरीरां महाश्वेतामपश्यत् । दृष्ट्वा च तां तादृशीमस्योदपादि हृदये । 'मा नाम देव्याः कादम्बर्या एव किमप्यनिष्टमुत्पन्नं भवेत् । येनेयमीदृश्यवस्था हर्षहेतावपि मदागमनेऽनुभूयते महाश्वेतया ।' इत्याशङ्काभिन्नहृदयोऽयमुड्डीनैरेव प्राणैः पदे पदे स्खलन्निव पतन्निव मुह्यन्निवोपसृत्योपविश्य च तस्यैव शिलातलस्यैकदेशे प्रोद्बाष्पविषण्णवदनः किमेतदिति तरलिकामपृच्छत् । सा तु तदवस्थाया अपि महाश्वेताया एव मुखमवलोकितवती ।

अथानुपसंहृतमन्युवेगापि गद्गदिकावगृह्यमाणकण्ठा महाश्वेतैव प्रत्यवादीत् । महाभाग किमियमावेदयति वराकी । यया दुःखाभिघातैककठिनहृदयया पुनरप्यदुःखश्रवणार्हेऽपि दुःखमात्मीयं श्रावितं सैवाहं मन्दभाग्या महाभाग जीवितव्यसनिनी निर्लज्जा निर्घृणा च दुःश्रवणमपि श्रावयामि दुःखमिदम् । श्रूयताम् । केयूरकाद्भवद्गमनमाकर्ण्य विदीर्णमानसा, 'न मया चित्ररथस्य मनोरथः पूरितो न मदिरायाः प्रार्थना कृतार्थिता नात्मनः समीहितं सम्पादितं न गृहाभ्यागतस्य चन्द्रापीडस्य प्रियमनुष्ठितं न चापि हृदयवल्लभसमागमनिर्वृता प्रियसखी कादम्बरी वीक्षिता' इत्युत्पन्नानेकगुणवैराग्या, गाढबन्धान्कादम्बरीस्नेहपाशानपि च्छित्त्वा पुनः कष्टतरतपश्चरणायात्रैवायाता यावदत्र महाभागस्यैव तुल्याकृतिमुन्मुक्तमिवान्तःकरणेन शून्यशरीरमुत्तरलमुखमुत्प्लुताबद्धल-

क्ष्यशून्यया दृष्ट्या प्रनष्टमिव किमपीतस्ततो विलोकयन्तं ब्राह्मणयुवानमपश्यम् । स तु मामुपसृत्यानन्यदृष्टिः, अदृष्टपूर्वोपि प्रत्यभिजानन्निव, असंस्तुतोपि चिरपरिचित इव, असंभावितोप्युपारूढप्रौढप्रणय इव, अस्निग्धोपि परवानिव प्रेम्णा, शून्योपि किमप्यनुसरन्निव, दुःखिताकारोपि सुखायमान इव, तूष्णीमपि स्थितः प्रार्थयमान इव, अपृष्टोप्यावेदयन्निवात्मीयामेवावस्थाम्, अभिनन्दन्निव, अनुशोचन्निव, हृष्यन्निव, विषीदन्निव, बिभ्यदिव, अभिभवन्निव, हृत इव, आकाङ्क्षन्निव, अनुस्मरन्निव विस्मृतम्, अनिमेषेण निश्चलस्तब्धपक्ष्मणाऽन्तर्बाष्पपूरार्द्रेण कर्णान्तचुम्बिना विकसितेनेवामुकुलिततारकेण चक्षुषा मत्त इवाविष्ट इव वियुक्त इव पिबन्निवाकर्षन्निवान्तर्विशन्निव च सुचिरमालोक्याब्रवीत् । वरतनु सर्व एव हि जगति जन्मनो वयस आकृतेर्वा सदृशमाचरन्न वचनीयतामेति । तव पुनरेकान्तवामप्रकृतेर्विधेरिव विसदृशानुष्ठाने कोयं प्रयत्नः । यदियमक्लिष्टमालतीकुसुमसुकुमारा मालेव कण्ठप्रणयैकयोग्या तनुरनुचितेनामुना कष्टतरतपश्चरणपरिक्लेशेन ग्लानिमुपनीयते । रूपवयसोरनुरूपेण सुमनोहारिणी लतेव रसाश्रयिणा फलेन किमर्थं न संयोज्यते । जातस्य हि रूपगुणविहीनस्यापि जन्मोपनतानि जीवलोकसुखान्यनुभूय शोभते परत्र सम्बन्धी तपश्चरणपरिक्लेशः । किं पुनराकृतिमतो जनस्य । तद्दुःखयति मामयमस्यास्ते स्वभावसरसायास्तनोर्मृणालिन्या इव तुहिनपातस्तपःपरिक्लेशः । यदि च त्वादृशी जीवलोकसुखेभ्यः पराङ्मुखी तपसा क्लेशयत्यात्मानं तदा वृथा वहति धनुरधिज्यं कुसुमकार्मुकः, निष्कारणमुदयति चन्द्रमाः, वृथा वसन्तमासाभ्यागमः, निष्फलानि कुमुदकुवलयकह्लारकमलाकरविकसितानि, निष्प्रयोजना जलदसमयारम्भाडम्बराः, निरर्थकान्युपवनानि, किं ज्योत्स्नया, किं वा लीलासरित्पुलिनैर्मलयानिलेन वेति ।

अहं तु देवस्य पुण्डरीकस्यैव वृत्तान्तादपेतकौतुका सर्वथा तं

वदन्तमपि 'कस्त्वं कुतो वा समायातः किमर्थं वा मामेवमभिदधासि' इत्यपृष्ट्वैवान्यतोऽगच्छम् । गत्वा च देवार्चनकुसुमान्याचिन्वती तरलिकामाहूयाब्रवम् । 'तरलिके योयं युवा कोपि ब्राह्मणाकृतिरस्यावलोकयतो वदतश्चान्यादृश एवाभिप्रायो मयोपलक्षितः । तन्निवार्यतामयं यथा पुनरत्र नागच्छति । अथ निवारितोप्यागमिष्यति तदावश्यमेवास्याभद्रकं भविष्यतीति । स तु निवार्यमाणोपि दुर्निवारवृत्तेर्मदनहतकस्य दोषैर्भवितव्यतया वाऽनर्थस्य नात्याक्षीदेवानुबन्धम् । अतीतेषु केषुचिद्दिवसेष्वेकदा गाढायां यामिन्याम्, उद्गिरत्स्विव भरेणोद्दीपितस्मरानलं ज्योत्स्नापूरमिन्दुमयूखेषु, लब्धनिद्रायां तरलिकायाम्, अप्राप्तसुखा सन्तापान्निर्गत्यास्मिन्नेव शिलातले विमुक्ताङ्गी कह्लारसुरभिणा मन्दमन्देनाच्छोदानिलेन वीज्यमाना, वर्णसुधाकूर्चकैरिव करैर्धवलितदशाशामुखे चन्द्रमसि निहितदृष्टिः, 'अपि नामायमेभिरमृतवर्षिभिरखिलजगदाह्लादकारिभिः करैश्चन्द्रमास्तमपि हृदयवल्लभं मे वर्षेत्' इत्याशंसाप्रसङ्गेन देवस्य सुगृहीतनाम्नः पुण्डरीकस्य स्मरन्ती, 'कथमभाग्यैर्मे मन्दपुण्यायास्तादृशस्यापि दिव्याकृतेर्महापुरुषस्य तस्य नभसोऽवतीर्णस्य भाषितमलीकमुपजातं जातानुकम्पेन वा यथाकथंचिज्जीवितुमित्येव समाश्वासिता जीवितप्रिया तपस्विन्यपि येन पुनर्दर्शनमेव तेन मम न दत्तं किं करोतु देवः सुगृहीतनामा पुण्डरीको यः परासुरेवोत्क्षिप्य नीतः कपिञ्जलस्तु जीवन्गतः कथमियता कालेन तेनापि निष्करुणेन वार्त्तापि मे न सम्पादिता' इत्येतानि चान्यानि चालजालानि दुर्जीवितगृहीता चिन्तयन्ती जाग्रत्येवातिष्ठम् ।

अथ निभृतपदसञ्चरणम्, आचरणादुत्कण्टकम्, अनवरतपतितमदनशरशल्यनिकरनिचितमिव शरीरमुद्वहन्तम्, उद्विकासिकेतकरजःपटलधवलं प्रथमतरमेव भस्मसात्कृतमिव मदनहुतभुजा

1 'मृतः' इति न.

भुजाग्रेण कुण्डलीकृतमृणालमपर्युषितशासनवलयमिवावश्यमरणाय सकलजगदप्रतिहतशासनेन कुसुमधन्वना विसर्जितं दधानम्, उद्भूतसाध्वसोत्कम्पतरलितया केतकीगर्भसूच्या 'क्वापरं गम्यते हतोसि मया' इति मन्मथप्रथमसहायस्य चन्द्रमसः कलयेव कर्णान्तलग्नया तर्ज्यमानम्, उद्वेगावर्जितेन नयनजलस्रोतसात्मने जलमिव प्रयच्छन्तम्, आत्मेच्छयैव मत्करग्रहणाय निर्वर्तितस्नानमिव स्वेदाम्भसा, 'न युक्तमेव ते परहृदयमविज्ञायोपगन्तुम्' इति पदे पदे निवार्यमाणमिव गुरुणोरुस्तम्भेन, दूरत एव मदालिङ्गनालीकाशया प्रसारितभुजयुगलमुत्कलिकासहस्रविषमं रागसागरमिव प्रतरन्तम्, अनवरतप्रवृत्तैराकृष्यमाणमिव पुरस्ताद्दीर्घैर्निश्वासमरुद्भिः, उह्यमानमिव दिङ्मुखप्लाविना ज्योत्स्नापूरेण, रणरणकशून्यम्, उच्छुष्काननम्, प्रोन्मुक्तं सत्त्वेन, प्रतिपन्नं कृपणतया, अवधीरितं धैर्येण, संगृहीतं तरलतया, विसर्जितं लज्जया, अधिगतं धार्ष्ट्येन, दूरीकृतं परलोकभीत्या, विमुक्तं युक्तायुक्तविवेकेन, सङ्कल्पजन्मन एव केवलस्य वशे स्थितम्, आविष्टमिव मत्तमिवोन्मादादापतन्तम्, दूरतोपि दिवसनिर्विशेषेण चन्द्रातपेन विभाव्यमानं तमेव युवानमद्राक्षम् ।

दृष्ट्वा च तं तादृशं निस्पृहाप्यात्मनि परं भयमुपगतवती चेतस्यचिन्तयम् । 'अहो कष्टमापतितम् । यद्ययमुन्मादादागत्य पाणिनापि स्पृशति मां तदा मयेदमपुण्यहतकं शरीरमुत्स्रष्टव्यम् । तच्चिराद्देवस्य पुण्डरीकस्य पुनर्दर्शनप्रत्याशया दुःखोत्तरमप्यङ्गीकृतं व्यर्थतां मे यातं प्राणसन्धारणम्' इति । स त्वेवं चिन्तयन्तीमेव मामुपसृत्याब्रवीत् । चन्द्रमुखि हन्तुमुद्यतो मामयं कुसुमशरसहायश्चन्द्रमाः । तच्छरणमागतोस्मि । रक्ष मामशरणमनाथमार्तमप्रतीकारक्षममात्मना त्वदायत्तजीवितम् । शरणागतपरित्राणं हि तपस्विनामपि धर्म एव । तद्यदि मामात्मप्रदानेन नात्र संभावयसि तदा हतोऽहमाभ्यां कुसुमशरशिशिरकराभ्यामिति । अहं तु

तदाकर्ण्य झगित्यु[1]त्तमाङ्गनिर्गतज्वालेव रोषानलेन निर्दहन्तीव तमुन्मिषद्बाष्पस्फुलिङ्गया दृष्ट्या तदा तर्जयन्तीवा पादतलादुत्कम्पितगात्रयष्टिराविष्टेवात्मानमप्यचेतयमाना क्रोधावेगरूक्षाक्षरमवदम् । आः पाप कथमेवं गदतो मामुत्तमाङ्गे ते न निपतितं वज्रमवशीर्णा वा न सहस्रधा जिह्वा विह्वलतां न गता वा वाणी नष्टानि वा नाक्षराणि । मन्ये च न सन्त्येव तेऽस्मिञ्छरीरे सकललोकशुभाशुभसाक्षिभूतानि पञ्च महाभूतानि । येनैवं वदन्नाग्निना भस्मीकृतोसि न वायुनाहृतोसि नाम्भसा प्लावितोसि न धरित्र्या रसातलं प्रवेशितोसि नापि तत्क्षणमेवाकाशेनात्मनिर्विशेषतां नीतोसि । अव्यवस्थितो व्यवस्थितेऽस्मिँल्लोके कुतस्त्वमुत्पन्न एवंविधः । यस्तिर्यग्जातिरिव कामचारी न किंचिदपि वेत्सि । येनैवं खलु हतविधात्रा केनाप्युपदर्शितमुखरागः स्वपक्षपातमात्रप्रवृत्तिरनिरूपितस्थानास्थानवादी शुक इव वक्तुमेवं शिक्षितस्तेनैव किमु तस्यामेव जातौ न निक्षिप्तोसि । तेनैकान्तहासहेतुरेवं वदन्नपि न क्रोधमुत्पादितवानसि । त्वदुक्ते[2] दुःखिताहं ते संविभागमिमं करोमि येनात्मवचनारूपां जातिमापन्नो नैवास्मद्विधाः कामयसे । इत्युक्त्वा चन्द्राभिमुखी भूत्वा कृताञ्जलिः पुनरवदम् । भगवन्परमेश्वर सकलभुवनचूडामणे लोकपाल यदि मया देवस्य पुण्डरीकस्य दर्शनात्प्रभृति मनसाप्यपरः पुमान्न चिन्तितस्तदानेन मे सत्यवचनेनायमलीककामी मदुदीरितायामेव जातौ पतत्विति । स च मे वचसोऽस्यानन्तरमेव न वेद्मि किमसह्यवृत्तेर्मदनज्वरस्य वेगादुत सद्योविपाकस्यात्मनो दुष्कृतस्य गौरवादाहोस्विन्मद्वचसः सामर्थ्यादेव छिन्नमूलस्तरुरिवाचेतनः क्षितावपतत् । अतिक्रान्तजीवितेस्मिन्कृताक्रन्दात्तत्परिजनाच्छ्रुतवती यथासौ महाभागस्यैव मित्रं भवति । इत्युक्त्वा च त्रपावनम्रमुखी महीं महीयसाश्रुवेगेन तूष्णीमेवाप्लावितवती ।

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१ 'धिगिति' इति न. २ 'त्वदुक्तेर्दुःखिता' इति न.

चन्द्रापीडस्य तु तदाकर्ण्य कर्णान्तायतलोचनद्वयामीलनभग्नदृष्टेर्भ्रष्टवचनसौष्ठवस्य 'भगवति, कृतप्रयत्नायामपि भगवत्यामपुण्यभाजास्मिञ्जन्मनि मया न प्राप्तं देव्याः कादम्बर्याश्चरणपरिचर्यासुखं तज्जन्मान्तरेपि भगवती सम्पादयित्री भूयात्' इति गदत एव कादम्बरीसमागमाप्राप्तिदुःखेनैव[1] भेदोन्मुखं मुकुलमिव शिलीमुखाघातात्स्वभावसरसं हृदयमस्फुटत् ।

अथ महाश्वेतायाः शरीरमुत्सृज्य संभ्रमप्रतिपन्नचन्द्रापीडशरीरायां 'भर्तृदारिके, किं लज्जया, पश्य तावदन्यथैव कथमप्यास्ते देवश्चन्द्रापीडः, भग्नेवास्य ग्रीवा, न मूर्धानं धारयति, विचालितोपि न किंचिच्चेतयते, नान्तःप्रविष्टतारके समुन्मीलयति विलोचने, नायं यथावस्थितपतितानां[2] गात्राणामावरणं करोति, नोच्छ्वसिति हृदयेन, हा देव चन्द्रापीड चन्द्राकृते कादम्बरीप्रिय क्वेदानीं त्वया विना गम्यते' इत्युक्त्वार्तवचसि तरलिकायाम्, तिर्यगाभुग्नचन्द्रापीडमुखनिहितनिश्चलस्तब्धदृष्टिनिश्चेष्टायां महाश्वेतायाम्, 'आः पापे दुष्टतापसि किमिदं त्वया कृतम्, अपाकृताखिलजगत्पीडस्य तारापीडस्य कुलमुत्सादितम्, अनाथीकृताः प्रजाः सहास्माभिः, भग्नाः पन्थानो गुणानाम्, अर्गलिताः ककुभोर्थिलोकस्य, कस्य वदनमीक्षतां लक्ष्मीः, कोवलम्बनं भवतु भूमेः, कं सेवन्तां सेवकाः, त्वया विना संप्रति व्यसनमेव सेवा संवृत्ता, वृत्तं समानशीलत्वम्, अस्तमिता च परिजनश्लाघा, लघूकृतो भृत्यादरः, दूरं गतानि प्रियालपितानि, समाप्ताः परित्यागकथाः, कथं कथावशेषीभूतोसि, भूतपूर्वाः कमुपयान्तु संप्रति प्रजाः, क्व संप्रति साधूनां समाधानम्, अधुना धूर्धरे त्वयि विपन्ने कः समुद्वहतु देवेन तारापीडेनोढां धुरम्, धीरस्यापि ते कथं कातरस्येव शुचा भिन्नं हृदयम्, दयालोरपि ते केयमद्येदृशी जाता निर्दयतास्मासु, देव प्रसीद, सकृदप्याज्ञापय,

१ 'दुःखेनेव' इति न. २ 'यथावस्थितानाम्' इति न.

देहि भक्तजनस्याभ्यर्थनाम्, प्रतिपद्यस्व प्राणान्, न त्वया विना क्षणमपि प्राणिति पुत्रवत्सलो देवस्तारापीडो न देवी विलासवती नाप्यार्यः शुकनासो न मनोरमा न राजानो नापि प्रजाः, परित्यज्य च सर्वानेकाकी क्व प्रस्थितोसि, कुतस्तवेयमेकपद एवेदृशी निष्ठुरता जाता, क्व सा गुरुजनस्योपरि भक्तिर्यदेवमनपेक्ष्य प्रयासि' इत्युक्तवत्यवनितलविमुक्तात्मन्यारटति परिजने, तदाकर्णनोत्कर्णे 'हा हा किमेतत्' इत्युद्भ्रान्तमनसि समापतति राजपुत्रलोके, समुत्प्लुतोत्पक्ष्मनयनदर्शिनि चन्द्रापीडवदननिवेशितदृशि दीनतरहेषारवकृताक्रन्दे शुचेव पर्यायोत्क्षिप्तखुरचतुष्काहतक्ष्मातले मुहुर्मुहुरात्मोन्मोचनायेवाच्छोटितखरखलीनकनकशृङ्खलयोगे तुरङ्गमतां मुमुक्षतीवेन्द्रायुधे, पत्रलेखानिवेदितचन्द्रापीडागमना चन्द्रोदयोल्लासिनी वेलेव महोदधेः समकरध्वजा व्याजीकृत्य महाश्वेतादर्शनं मातापित्रोः पुरः प्रतिपन्नशृङ्गारवेषाभरणा रणन्नूपुरयुगेन मुखरमेखलादाम्ना रम्योज्ज्वलाकल्पेन कल्पितानङ्गबलविभ्रान्तिना गृहीतसुरभिमाल्यानुलेपनपटवासाद्युपकरणेन नातिबहुना परिजनेनानुगम्यमाना पुरः केयूरकेणोपदिश्यमानमार्गा पत्रलेखाहस्तावलम्बिनी मदलेखया सह कृतालापा 'मदलेखे पत्रलेखा कथयति प्रत्यहमहं पुनस्तस्यैकान्तनिष्ठुरहृदयस्य शठमतेर्निर्घृणमनसो निःस्पृहागमनमेव न श्रद्दधे, किं न स्मरसि तत्तस्य मदवस्थामश्रद्दधानस्य हिमगृहके मद्विमर्शाय दुर्विदग्धबुद्धेर्वक्रभाषितं यत्र सस्मितमालोकितया त्वयैवास्मै सुतरामेवासंशयकारि प्रत्युत्तरं दत्तं तदसौ मरणेपि मे न श्रद्दधात्येवेमामवस्थामन्यथा यदि मदर्थे दुःखमेवमियमनुभवतीत्येतदस्याभविष्यत्तदा तथा गमनमेव नाकरिष्यत्तथागतोप्यसौ यत्किमपि वक्तव्यस्त्वयैव मया पुनर्दृष्टोपि नालपितव्यो नोपालब्धव्यो न चरणपतितस्याप्यनुनयो ग्राह्यो नाहं प्रियसख्या प्रसादनीया' इत्यभिदधानैवाचेतितागमनखेदा कादम्बरी चन्द्रापीडदर्शनायोत्ताम्यन्ती तत्रैवाजगाम ।

आगम्य चोद्धृतामृतमिव रत्नाकरम्, इन्दुविरहितमिव निशाप्रबन्धम्, अस्तमिततारागणमिव गगनम्, अपचितकुसुमशोभमिवोपवनम्, उत्खातकर्णिकमिव कमलम्, उत्खण्डिताङ्कुरमिव मृणालम्, अवलुप्ततरलमिव हारम्, उन्मुक्तजीवितं चन्द्रापीडमद्राक्षीत्। दृष्ट्वा च तं सहसा 'हा किमिदम्' इत्यधोमुखी धरातलमुपयान्ती कथंकथमपि मुक्ताक्रन्दया मदलेखयाधार्यत । पत्रलेखा पुनरुन्मुच्य कादम्बरीकरतलमचेतना क्षितिमुपागमत् । चिराच्च लब्धसंज्ञापि कादम्बरी तथैव मूढेव निश्चलस्तब्धदृष्टिराविष्टेव स्तम्भितेव निष्प्रयत्ना निश्वसितुमपि विस्मृतान्तर्मन्युभारनिस्पन्देव चन्द्रापीडवदनसमर्पिताक्षी श्यामारुणानना ग्रहोपरक्तेन्दुबिम्बेव पौर्णमासीनिशा निशितपरशुपातोत्कम्पिनी लतेव वेपिताधरकिसलया लिखितेव स्त्रीस्वभावविरुद्धेन चेतसा तस्थौ । तथावस्थितां च तामुन्मुक्तार्तनादा सपादपतनं मदलेखाब्रवीत् । प्रियसखि प्रसीदोत्सृजेमं मन्युसम्भारमारटन्ती । बाष्पमोक्षेणामुच्यमानेस्मिन्नियतमतिभारोत्पीडितं तटाकमिव सरसमृदु सहस्रधा स्फुटति ते हृदयमित्यपेक्षस्व देवीं मदिरां देवं च चित्ररथम् । त्वया विना कुलद्वयमपि नास्ति ।

इत्युक्तवतीं मदलेखां कादम्बरी विहस्याब्रवीत् । अय्युन्मत्तिके कुतोस्य मे वज्रसारकठिनस्य हतहृदयस्य स्फुटनम् । यन्नालोक्यैवं सहस्रधा स्फुटितम् । अपि च या जीवति तस्याः सर्वमिदं माता पिता बन्धुरात्मा सख्यः परिजन इति । मया पुनर्म्रियमाणया जीवितभूतं कथंकथमपि समासादितमिदं प्रियतमशरीरं यज्जीवदजीवद्वा संभोगेनानुमरणेन वा द्विधापि सर्वदुःखानामेवोपशान्तये । तत्किमिति देवेनागच्छता मदर्थं प्राणांश्चोत्सृजता सुदूरमारोपितं गुरुतां च नीतमात्मानमश्रुपातमात्रकेण लघूकृत्य पातयामि । कथं स्वर्गगमनोन्मुखस्य देवस्य रुदितेनामङ्गलं करोमि । कथं वा पादधूलिरिव पादावनुगन्तुमुद्यता हर्षस्थानेपि

रोदिमि । किं मे दुःखमेवंविधम् । अधुना तु मे सर्वदुःखान्येव दूरीभूतानि । किमद्यापि रुद्यते । यदर्थं कुलक्रमो न गणितः, गुरवो नापेक्षिताः, धर्मो नानुरुद्धः, जनवादान्न भीतम्, लज्जा परित्यक्ता, मदनोपचारैः सखीजनः खेदितः, दुःखिता मे प्रियसखी महाश्वेता, तस्याः कृते प्रतिज्ञातमन्यथा जातं मयेत्येतदपि चेतसि न कृतम्, तस्मिन्मदर्थमेवोज्झितप्राणे प्राणेश्वरे प्राणान्प्रतिपालयन्ती त्वयैवं किमुक्ताहम् । अस्मिन्समये मरणमेव जीवितम् । जीवितं पुनर्मरणम् । तद्यदि ममोपरि स्नेहः करोषि मत्प्रियं हितं वा तन्ममोपरि स्नेहाबद्धयापि प्रियसख्या तथा कर्तव्यं यथा न तातोऽम्बा च मच्छोकादात्मानं परित्यजतः । यथा च मयि वाञ्छितं मनोरथं त्वयि पूरयतः । येन परलोकगताया अपि मे जलाञ्जलिदानाय पुत्रकस्त्वयि भविष्यति । यथा च मे सखीजनः परिजनो वा न स्मरति शून्यं वा भवनमालोक्य न दिशो गृह्णाति तथा करिष्यसि । पुत्रकस्य मे भवनाङ्गणे सहकारपोतस्य त्वया मच्चिन्तयैव माधवीलतया सहोद्वाहमङ्गलं स्वयमेव निर्वर्तनीयम् । मच्चरणतललालितस्याशोकविटपस्य कर्णपूरार्थमपि न पल्लवः खण्डनीयः । मत्संवर्धिताया मालत्याः कुसुमानि देवार्चनायैवोच्चेयानि । वासभवने मे शिरोभागनिहितः कामदेवपटः पाटनीयः । मया स्वयं रोपिताश्चूतवृक्षा यथा फलं गृह्णन्ति[1] तथा संवर्धनीयाः । पञ्जरबन्धदुःखाद्वराकी कालिन्दी सारिका शुकश्च परिहासो द्वावपि मोक्तव्यौ । मदङ्कशायिनी नकुलिका स्वाङ्क एव शाययितव्या । पुत्रको मे बालहरिणस्तरलकः कस्मिंश्चित्तपोवने समर्पणीयः । पाणितलसंवर्धितं मे जीवंजीवमिथुनं क्रीडापर्वते यथा न विपद्यते तथा कर्तव्यम् । पादसहसञ्चारी हंसको यथा न हन्यते केनचित्तथा विधेयः । अपरिचितगृहवसतिः सा च बलाद्विधृता तपस्विनी वनमानुषिका वन एवोत्स्रष्टव्या । क्रीडापर्वतकः कस्मैचि-

१ 'गृह्णन्ति' इति न.

दुपशान्ताय तपस्विने प्रतिपादयितव्यः। शरीरोपकरणानि मे ब्राह्मणेभ्यः प्रतिपादनीयानि। वीणा पुनरात्मन एवाङ्कप्रणयिनी कार्या। अपरमपि यच्चे रोचते तदपि स्वीकर्तव्यम्। अहं पुनरिमममृतकिरणरश्मिभिरनाश्यानचन्दनचर्चाभिरनवरतधारागृहासारसेकैरनेकसन्तानतुहिनकिरणकिरणनिकरतारकिततारहारार्पणैर्मणिदर्पणप्रणयनेन मलयजजलार्द्रपद्मिनीपत्रास्तरणेन सरसबिसकिसलयप्रस्तरैरकठोरमृणालतल्पकल्पनयोद्विकसत्कमलकुमुदकुवलयशयनीयैश्च दग्धशेषमुज्ज्वलचिताज्वालामालिनि विभावसौ देवस्य कण्ठलग्ना निर्वापयाम्यात्मानम्। इत्यभिदधानैव कृतावधारणानुबन्धां मदलेखामवक्षिप्योपसृत्य महाश्वेतां कण्ठे गृहीत्वा निर्विकारवदनैव पुनस्तामवादीत्।

प्रियसखि तवास्ति कीदृश्यपि प्रत्याशा ययानुरागपरवशा पुनः समागमाकाङ्क्षिणी क्षणे क्षणे मरणाभ्यधिकानि दुःखान्यनुभवन्ती जीवितमलज्जाकरमननुशोच्यमनुपहसनीयमवाच्यं धारयसि। मम पुनः सर्वतो हताशायाः सापि नास्ति। तदामन्त्रये प्रियसखीं पुनर्जन्मान्तरसमागमाय। इत्यभिधायोत्पद्यमानपुलककेसरोद्भासिन्यसमसाध्वसानिलाहतोत्कम्पोत्तरंग्यमाणानन्दबाष्पवेगोर्मितरला सञ्जलत्स्वेदमकरन्दबिन्दुनिस्यन्दिनी मुकुलायमाननयनकुमुदा कुमुदिनीव चन्द्रापीडचन्द्रास्तमयविधुरा तदवस्थेपि हृदयवल्लभे समागमसुखमिवानुभवन्ती सरभसमुपरिपर्यस्तचिकुरहस्तोद्भ्रान्तकुसुमनिवहेन मूर्ध्नार्चयित्वा चन्द्रापीडचरणौ स्रवत्स्वेदामृतार्द्राभ्यां कराभ्यामुत्क्षिप्याङ्केन धृतवती। अथ तत्करस्पर्शेनोच्छ्वसत इव चन्द्रापीडदेहाज्झटिति तुहिनमयमिव सकलमेव तं प्रदेशं कुर्वाणमव्यक्तरूपं किमपि चन्द्रधवलं ज्योतिरेवोज्जगाम। अनन्तरं चान्तरिक्षे क्षरन्तीवामृतमशरीरिणी वागश्रूयत। 'वत्से महाश्वेते पुनरपि त्वं मयैव समाश्वासितव्या वर्तसे। तच्चे पुण्डरीकशरीरं मल्लोके मत्तेजसाप्यायमानमविनाशि भूयस्त्वत्समागमनाय

तिष्ठत्येव । इदमपरं मत्तेजोमयं स्वत एवाविनाशि विशेषतोऽमुना कादम्बरीकरस्पर्शेनाप्यायमानं चन्द्रापीडशरीरं शापदोषाद्विमुक्तमप्यन्तरात्मना कृतशरीरसंक्रान्तेर्योगिन इव शरीरमत्रैव भवत्योः प्रत्ययार्थमा शापक्षयादास्ताम् । नैतदग्निना संस्कर्तव्यम् । नोदके प्रक्षेप्तव्यम् । नापि वा समुत्स्रष्टव्यम् । यत्नतः परिपालनीयमा समागमप्राप्तेः' इति ।

तां तु श्रुत्वा किमेतदिति विस्मिताक्षिप्तहृदयः सर्व एव परिजनो गगनतलनिवेशितनिर्निमेषलोचनो लिखित इव पत्रलेखावर्जमतिष्ठत् । पत्रलेखा तु तेन तस्य ज्योतिषस्तुषारशीतलेनाह्लादहेतुना स्पर्शेन लब्धसंज्ञोत्थायाविष्टेव वेगाद्धावित्वा परिबर्धकहस्तादाच्छिद्येन्द्रायुधम् 'अस्मद्विधानां यथा तथा भवतु त्वं पुनरेवमेकाकिनि विना वाहनं दूरं प्रस्थिते देवे क्षणमप्यवस्थातुं न शोभसे' इत्यभिदधाना तेनैवेन्द्रायुधेन सहात्मानमच्छोदसरस्यक्षिपत् ।

अथ तयोर्निमज्जनसमयानन्तरमेव तस्मात्सरसः सलिलाच्छैवलोत्करमिव शिरसि लग्नं गलज्जलबिन्दुसन्दोहमयथावलम्बिदीर्घशिखं मुखोपरिपरस्परासक्तेरसंस्कारमलिनतया चोपसूचितचिरोर्ध्वबन्धं जटाकलापमुद्वहञ्जलार्द्रदेहसक्तेन बिसतन्तुमयेनेव ब्रह्मसूत्रेणोद्भासमानो म्लानारविन्दिनीपलाशपृष्ठपाण्डुरेण जीर्णमन्दारवल्कलेनाबद्धपरिकरः करेणाननावरोधिनीर्जटाः समुत्सारयन्नश्रुजलच्छलेनाच्छोदसरःसलिलमिवान्तःप्रविष्टमाताम्राभ्यामुद्वहँल्लोचनाभ्यामुद्विग्नाकृतिस्तापसकुमारकः सहसैवोदतिष्ठत् । उत्थाय च दूरत एवोद्दामबाष्पजलनिरोधपर्याकुलयापि बद्धलक्षया दृष्ट्या विलोकयन्तीं महाश्वेतामुपसृत्य शोकगद्गदमवादीत् । 'गन्धर्वराजपुत्रि जन्मान्तरादिवागतोपि प्रत्यभिज्ञायतेऽयं जनो न वा' इति । सा त्वेवं पृष्टा शोकानन्दमध्यवर्तिनी ससंभ्रममुत्थाय कृत-

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१ 'परिबद्धक' इति न. २ 'म्लानारविन्दनीलपलाश' इति न. ३ 'अबद्धलक्ष्यया' इति न.

पादवन्दना प्रत्यवादीत् । 'भगवन्कपिञ्जल, अहमेवंविधापुण्यवती या भवन्तमपि न प्रत्यभिजानामि । अथवा युक्तैवेदृशी मय्यनात्मज्ञायां संभावना याहमेकान्तत एव व्यामोहहता स्वर्गं गतेपि देवे पुण्डरीके जीवामि । तत्कथय केनासावुत्क्षिप्य नीतः, किमर्थं वा नीतः, किं वास्य वृत्तम्, क्व वर्तते, किं वा तवोपजातं येनैतावता कालेन वार्त्तापि न दत्ता कुतो वा त्वमेकाकी देवेन विना समागतः' । स त्वेवं पृष्टो महाश्वेतया विस्मयोन्मुखेन कादम्बरीपरिजनेन चन्द्रापीडानुगामिना च राजपुत्रलोकेनोपर्युपरि पातिना वीक्ष्यमाणः प्रत्यवादीत् ।

गन्धर्वराजपुत्रि श्रूयताम् । अहं हि कृतार्तप्रलापामपि त्वामेकाकिनीं समुत्सृज्य वयस्यस्नेहादाबद्धपरिकरः 'क्व मे प्रियसुहृदमपहृत्य गच्छसि' इत्यभिधाय तं पुरुषमनुबध्नन्नजवेनोदपतम् । स तु मे प्रतिवचनमदत्त्वैव गीर्वाणवर्त्मनि विस्मयोत्फुल्लनयनैरवलोक्यमानो वैमानिकैरवगुण्ठितमुखीभिरवमुच्यमानगगनमार्गो दिव्याङ्गनाभिरभिसारिकाभिरालोलतारकेक्षणाभिरितस्ततः प्रणम्यमानस्तारकाभिरम्बरसरःकुमुदाकरमतिक्रम्य तारागणं चन्द्रिकाभिरामसकललोकं चन्द्रलोकमगच्छत् । तत्र च महोदयाख्यायां सभायामिन्दुकान्तमये महति पर्यङ्के तत्पुण्डरीकशरीरं स्थापयित्वा मामवादीत् । ''कपिञ्जल जानीहि मां चन्द्रमसम् । अहं खल्वुदयगतो जगदनुग्रहाय स्वव्यापारमनुतिष्ठन्ननेन ते प्रियवयस्येन कामापराधाज्जीवितमुत्सृजता निरपराधः संशप्तः । 'दुरात्मन्निन्दुहतक यथाहं त्वया करैः सन्ताप्योत्पन्नानुरागः सन्नसंप्राप्तहृदयवल्लभासमागमसुखः प्राणैर्वियोजितस्तथा त्वमपि कर्मभूमीभूतेऽस्मिन्भारते वर्षे जन्मनि जन्मन्येवोत्पन्नानुरागोऽप्राप्तसमागमसुखस्तीव्रतरां हृदयवेदनामनुभूय जीवितमुत्स्रक्ष्यसि' इति । अहं तु तेनास्य शापहुतभुजा झटिति ज्वलित इव निरागाः 'किमनेनात्मदो-

१ 'अथ युक्ता' इति न.

षानुबन्धेन निर्विवेकबुद्धिना शप्तोसि' इत्युत्पन्नकोपस्त्वमपि मत्तुल्यदुःखसुख एव भविष्यसीति प्रतिशापमस्मै प्रायच्छम् । अपगतामर्षश्च विवेकमागतया बुद्ध्या विमृशन्महाश्वेताव्यतिकरमस्याधिगतवानस्मि । वत्सा तु महाश्वेता मन्मयूखसम्भवादप्सरसः कुलाल्लब्धजन्मनि गौर्यामुत्पन्ना । तथा चायं भर्ता स्वयंवृतः । अनेन च स्वयंकृतादेवात्मदोषान्मया सह मर्त्यलोके वारद्वयमवश्यमुत्पत्तव्यम् । अन्यथा जन्मनि जन्मन्येषा वीप्सैव न चरितार्था भवति । तद्यावदयं शापदोषादपैति तावदस्यात्मना विरहितस्य शरीरस्य मा विनाशो भूदिति मयेदमुत्क्षिप्य समानीतम् । वत्सा च महाश्वेता समाश्वासिता । तदिदमत्र मत्तेजसाप्यायमानमा शापक्षयात्स्थितम् । अधुना त्वं गत्वैनं वृत्तान्तं श्वेतकेतवे निवेदय । महाप्रभावोऽसौ कदाचिदत्र प्रतिक्रियां कांचिदपि करोति ।'' इत्युक्त्वा मां व्यसर्जयत् ।

अहं तु विना वयस्येन शोकावेगान्धो गीर्वाणवर्त्मनि धावन्नन्यतममतिक्रोधनं वैमानिकमलङ्घयम् । स तु मां दहन्निव रोषहुतभुजा भ्रुकुटिविकरालेन चक्षुषा निरीक्ष्याब्रवीत् । दुरात्मन्मिथ्यातपोबलगर्वित यदेवमतिविस्तीर्णे गगनमार्गे त्वयाहमुद्दामप्रचारिणा तुरङ्गमेणेवोल्लङ्घितस्तस्मात्तुरङ्गम एव भूत्वा मर्त्यलोकेऽवतरेति । अहं तु तमुद्बाष्पपक्ष्मा कृताञ्जलिरवदम् । भगवन्वयस्यशोकान्धेन त्वं मयोल्लङ्घितो नावज्ञया । तत्प्रसीद । उपसंहर शापमाशु त्वमिममिति । स तु मां पुनरवादीत् । यन्मयोक्तं तन्नान्यथा भवितुमर्हति तदेतत्ते करोमि । कियन्तमपि कालं यस्यैव वाहनतामुपयास्यसि तस्यैवावसाने स्नात्वा विगतशापो भविष्यसि । इत्येवमुक्तस्तु तमहमवदम् । भगवन्यद्येवं ततो विज्ञापयामि । तेनापि मत्प्रियवयस्येन पुण्डरीकेण चन्द्रमसा सह शापदोषान्मर्त्यलोक एवोत्पत्तव्यम् । तदेतावन्तमपि भगवान्प्रसादं करोतु मे दिव्येन चक्षुषावलोक्य यथा तुरङ्गमत्वेऽपि मे तेनैव

प्रियवयस्येन सहावियोगेन कालो यायादिति। स त्वेवमुक्तो मुहूर्तमिव ध्यात्वा पुनर्मामवादीत्। अनया स्नेहलतया ते ममार्द्रीकृतं हृदयम्। तदालोकितं मया। उज्जयिन्यामपत्यहेतोस्तपस्यतस्तारापीडनाम्नो राज्ञः सनिदर्शनं चन्द्रमसा तनयत्वमुपगन्तव्यम्। वयस्येनापि ते पुण्डरीकेण तन्मन्त्रिण एव शुकनासनाम्नः। त्वमपि तस्य महोपकारिणश्चन्द्रात्मनो राजपुत्रस्य वाहनतामुपयास्यसीति। अहं तु तद्वचनानन्तरमेवाधःस्थिते महोदधौ न्यपतम्। तस्माच्च तुरङ्गीभूयैवोदतिष्ठम्। संज्ञा तु मे तुरङ्गत्वेनापि[1] न व्यपगता। येनायं मयास्यैवार्थस्य कृते किंनरमिथुनानुसारी भूमिमेतामानीतो देवे[2]चन्द्रमसोऽवतारश्चन्द्रापीडः। योप्यसौ प्राक्तनानुरागसंस्कारादभिलषन्नजानत्या त्वया शापाग्निना निर्दग्धः सोपि मे वयस्यपुण्डरीकस्यावतारः। इति।

एतच्छ्रुत्वा "हा देव पुण्डरीक, जन्मान्तरेप्यविस्मृतमदनुराग, मत्प्रतिबद्धजीवित, मच्छरण, मन्मुखावलोकिन्, मन्मयसकलजीवलोक, लोकान्तरगतस्यापि तेऽहमेव राक्षसी विनाशायोपजाता दग्धप्रजापतेरियदेव मन्निर्माणे दीर्घजीवितप्रदाने च प्रयोजनं निष्पन्नं यत्पुनः पुनस्ते व्यापादनं, स्वयं हत्वा च पापकारिणी कमुपालभे किं ब्रवीमि किमाक्रन्दामि कमुपयामि शरणं को वा करोतु मयि दयां याचेऽहमात्मनैवाधुना 'देव प्रसीद कुरु दयां देहि मे प्रतिवचनम्' इत्येतान्यक्षराण्युच्चारयन्त्यपि लज्जे, मन्ये च तवाप्येवमुत्पन्नं मन्दभाग्यायां मयि वैराग्यं येनैवमपि विप्रलपन्त्यां न प्रतिवचनं ददासि, हा हतास्म्यनेनैवात्मनो जीवितस्योपर्यनिर्वेदेन" इत्युन्मुक्तार्तनादा सोरस्ताडनमवनावात्मानमपातयत्।

कपिञ्जलस्तु तथार्तकृतप्रलापां सानुकम्पमवादीत्। गन्धर्वराजपुत्रि कस्तवात्र दोषो येनैवमनिन्दनीयमात्मानं निन्दापदैर्योज-

१ 'तुरङ्गत्वेऽपि' इति न. २ 'देवश्चन्द्रमसो॰' इति क.

यसि । को वाधुना सुखपाकेऽनुभवनीये दुःखस्यावसरः येनैवात्मानं शुचा व्यापादयसि । यदसह्यतरं तत्त्वया निर्व्यूढं दृढीकृतहृदयया[1]स्यैव समागमप्रत्याशया । यथा च शापदोषादिदमुपगतं भवत्योर्द्वयोरपि दुःखं तथा मया कथितमेव । चन्द्रमसोपि भारती भवतीभ्यां श्रुतैव । तदुन्मुच्यतामयमात्मनो वयस्यस्य चाश्रेयस्करः शोकानुबन्धः । द्वयोरेव श्रेयसे यदेव भवत्याङ्गीकृतं तदेवानुबध्यतां व्रतपरिग्रहोचितं तपः । तपसो हि सम्यक्कृतस्य नास्त्यसाध्यं नाम किंचित् । देव्या हि गौर्या तपसः प्रभावादतिदुरासदं स्मरारेरपि यावदासादितं देहार्धपदम् । एवं त्वमपि नचिरात्तथैव मे वयस्यस्याङ्के निजतपसः प्रभावात्पदमवाप्स्यसि । इति महाश्वेतां पर्यबोधयत् ।

उपशान्तमन्युवेगायां च महाश्वेतायां विषण्णदीनमुखी कादम्बरी कपिञ्जलमप्राक्षीत् । भगवन्पत्रलेखया त्वया चास्मिन्सरसि जलप्रवेशः कृतः । तत्किं तस्याः पत्रलेखायाः संवृत्तमित्यावेदनेन प्रसादं करोतु भगवानिति । स तु प्रत्यवादीत् । राजपुत्रि सलिलपातानन्तरं न कश्चिदपि तद्वृत्तान्तो मया ज्ञातः । तदधुना क्व चन्द्रात्मकस्य चन्द्रापीडस्य क्व पुण्डरीकात्मकस्य वैशम्पायनस्य जन्म किं वास्याः पत्रलेखाया वृत्तमिति सर्वथैवास्य वृत्तान्तस्यावगमनाय गतोहं प्रत्यक्षलोकत्रयस्य तातस्य श्वेतकेतोः पादमूलम् । इत्यभिदधान एव गगनमुदपतत् ।

अथ गते तस्मिन्विस्मयान्तरितशोकवृत्तान्ता चन्द्रापीडमालोक्य गलितनयनपयसि यथास्थानमपसृत्य स्थितवति सपरिजने राजपुत्रलोके कादम्बरी महाश्वेतामवादीत् । प्रियसखि तुल्यदुःखितां त्वया सह नयता न खल्वसुखं स्थापितास्मि भगवता विधात्रा । अद्य मे शिरः समुद्धाटितम् । अद्य ते वदनं दर्शयन्ती प्रियसखीति चाभाषमाणा न लज्जे । तवाप्यहमद्यैव

१ 'हतहृदयस्यैव' इति न.

प्रियसखी सञ्जाता । संप्रति मरणं जीवितं वा न दुःखाय मे । तत्कोपरः प्रष्टव्यो मया । केन वापरेणोपदेष्टव्यम् । तदेवं गते यत्करणीयं तदुपदिशतु मे प्रियसखी । नाहमात्मना किंचिदपि वेद्मि किं कृत्वा श्रेयः । इत्युक्तवतीं कादम्बरीं महाश्वेता प्रत्यवादीत् । प्रियसखि किमत्र प्रश्नेनोपदेशेन वा । यदेवेयमनतिक्रमणीया प्रियतमसमागमप्रत्याशा कारयति तदेव करणीयम् । पुण्डरीकवृत्तान्तोऽद्य कपिञ्जलहस्तात्स्फुटीभूतः । तदा तु वाङ्मात्रकेणैव समाश्वासितया मया न पारितमन्यत्किंचिदपि कर्तुम् । तत्त्वमन्यत्किं करोषि यस्याः प्रत्ययस्थानमिदं चन्द्रापीडशरीरमङ्क एवास्ते । तदन्यथात्वेऽस्य करणीयचिन्ता । यावत्पुनरिदमविनाशि तिष्ठति तावदेव तस्यानुवृत्तिं मुक्त्वा किमन्यत्करणीयम् । अप्रत्यक्षाणां हि देवतानां मृदश्मकाष्ठमय्यः प्रतिमाः श्रेयसे पूजासत्कारेणोपचर्यन्ते । किं पुनः प्रत्यक्षदेवस्य चन्द्रापीडनामान्तरितस्य चन्द्रमसो मूर्तिरनाराधितप्रसन्ना ।

इत्युक्तवत्यां महाश्वेतायां कादम्बरी तूष्णीमेवोत्थाय तरलिकया मदलेखया चोत्थाप्य तामखेदार्हां चन्द्रापीडतनुमन्यतरस्मिञ्छीतवातातपवर्षादिसर्वद्वन्द्वदोषरहिते शिलातले शनैरखेदयन्ती स्थापयित्वाऽपनीतशृङ्गारवेषाभरणा मङ्गलमात्रकावस्थापितैककररत्नवलया स्नानशुचिर्भूत्वा परिधाय धौतशुचिनी दुकूले प्रक्षाल्य पुनः पुनर्गाढलग्नमधरकिसलये ताम्बूलरागमुपर्युपरिनिमीलितागतबाष्पवेगोत्तरललोचनाऽन्यदेव किमप्यचिन्तितमनुत्प्रेक्षितमशिक्षितमनभ्यस्तमनुचितमपूर्वं बाला बलाद्विलोमप्रकृतिनाकार्यपण्डितेन दग्धवेधसा कार्यमाणा, यान्येव सुरभिकुसुमधूपानुलेपनानि सुरतोपभोगायानीतानि तैरेव देवतोचितामपचितिं सम्पाद्य चन्द्रापीडमूर्तौ, मूर्तिमतीव शोकवृत्तिरार्तरूपा, रूपान्तरमिव तत्क्षणेनैवागता, विगतजीवितेव शून्यमुखी, मुखावलोकिनी

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१ 'कपिञ्जलाख्यानात्' इति न.

चन्द्रापीडस्य, पीडितोत्पीडितहृदयापि रक्षन्ती बाष्पमोक्षम्, उद्दामप्रवृत्तेः शोकादपि मरणादपि कष्टतमामवस्थामनुभवन्ती, तथैवाङ्के समारोपितचन्द्रापीडचरणद्वया, दूरागमनखिन्नेनापि बुभुक्षितेनाप्यप्रतिपन्नस्नानपानभोजनेनापि मुक्तात्मना राजपुत्रलोकेन स्वपरिजनेन च सह निराहारा तं दिवसमक्षिपत्।

यथैव च दिवसमशेषं तथैव तां गम्भीरमेघोपरोधभीमामनवरतगर्जितध्वानकम्पितहृदयबन्धामाबद्धकलकलापिकुलकेकाकोलाहलाकुलितचेतोवृत्तिमुद्दामदर्दुरारटितबधिरितश्रोत्रेन्द्रियां दुर्दर्शतडित्सम्पातपीडितदिशमशनि[1]निर्ह्रादतर्जनापादितभुवनज्वरां ज्वलत्खद्योतनिवहजर्जरिततरुगहनतलतमःप्रसरभीषणतमां तमस्विनीमपि दूरीकृत्याबलासहभुवं भीतिमपरित्यक्तचन्द्रापीडचरणकमलाचेतितस्वशरीरखेदा जाग्रती समुपविष्टैव क्षणमिव क्षपां क्षपितवती। प्रातश्च तदुन्मीलितं चित्रमिव चन्द्रापीडशरीरमवलोक्य शनैः शनैः पाणिना स्पृशन्ती, पार्श्वस्थितां मदलेखामवादीत्। प्रियसखि मदलेखे न वेद्मि किं रुचेर्वंशादुत निर्विकारतयैवेति अहं तु तादृशीमेवेमां तनुमालोकयामि। तत्त्वमपि तावदादरतो निरूपय। इत्येवमुक्त्वा मदलेखा तां प्रत्यवादीत्। प्रियसखि किमत्र निरूपणीयम्। अन्तरात्मनो विरहाद्व्यापारमात्रकमस्यो[2]परतम्। अन्यत्तादृशमेवेदं व्याकोशशतपत्राकारं मनागप्यनुन्मुक्तं श्रिया वदनम्। तथायं संवेल्लिताग्रभागः स्निग्धः कुन्तलकलापः। तथैवेयमिन्दुशकलानुकारिणः कान्तिर्ललाटस्य। तादृशमेवेदमामुकुलितनीलोत्पलद्युतिहारि कर्णान्तायतं लोचनद्वयम्। तथैव चेमावहसतोपि वि[3]हसिताविवोद्भासितकपोलमूलौ सृक्कोपान्तौ। तादृश एवाभिनवकिसलयच्छविरधरः। तथैव चेदं विद्रुमालोहितनखाङ्गुलीतलं पाणिपादम्। तथैव चेदमवि[4]गलितसहजलाव-

१ 'अतिनिह्राद०' इति न. २ 'अस्यामुपरतम्' इति न. ३ 'विकसितौ' इति न. ४ 'अविमलितम्' इति न.

ण्यसौकुमार्याणां सौष्ठवमङ्गानाम्। तत्सत्या सा भारती कपिञ्जलावेदितश्च शापवृत्तान्त इति संभावयामि। इत्युक्तवत्यां मदलेखायामानन्दनिर्भरा महाश्वेतायै दर्शयित्वा चन्द्रापीडचरणतलनिबद्धजीविताय राजपुत्रलोकायापि दर्शितवती।

स तु विसयोत्फुल्ललोचनः सर्व एवावनितलनिवेशितशिराः प्रणम्य चन्द्रापीडचरणौ रचिताञ्जलिर्जानुद्वयेनावनौ स्थित्वा कादम्बरीं व्यज्ञापयत्। देवि त्वत्प्रभावोयं यदेवमस्मानपुण्यवतः परित्यज्य दूरं गतस्यापि देवस्य तादृशमेवेदं प्रसन्नेन्दुमण्डलद्युतिहारि वीक्ष्यते वदनम्। तथैव च पुनः प्रसादानुभवप्रत्याशालालसं हृदयम्। अन्यच्च मनुष्यलोकेषु केन कदा वा दृष्टं श्रुतमनुभूतं वा यदस्माभिः पुण्यवद्भिः। इत्यभिहितवति राजलोके ससखीजना सपरिजना चोत्थाय स्वयमेवावचित्य देवतार्चनकुसुमानि स्नात्वा निर्वर्तितचन्द्रापीडशरीरपूजासंस्कारा शरीरस्थितिकरणायादिदेश सकलमेव राजलोकम्। निर्वर्तितस्नानाशने च तस्मिन्नात्मनापि महाश्वेतयोपनीतानि तयैव सह सपरिवारा फलान्युपभुक्तवती। कृताहारा च पुनस्तथैव चन्द्रापीडचरणावङ्केनोद्वहन्ती तमपि दिवसमनयत्। अन्येद्युश्चोपजातदृढतरप्रत्यया चन्द्रापीडशरीराविनाशं प्रति मदलेखामवादीत्। प्रियसखि देवस्य शरीरमिदमुपचरन्तीभिरवश्यमा शापक्षयादस्माभिरधुनात्र स्थातव्यम्। तदिममत्यद्भुतं वृत्तान्तं तातस्याम्बायाश्च गत्वा निवेदय। येन नान्यथा मां संभावयतः दुःखेन वा मदीयेन न तिष्ठतः। यथा मामेवंविधां दुःखभागिनीमागत्य न पश्यतस्तथा करिष्यसि। न शक्नोम्यहं तातमम्बां च दृष्ट्वा शोकवेगं धारयितुम्। मया चोपरतमेव देवमालोक्य न रुदितम्। सा किमपरमधुना निःसंशयितजीविते देवे प्रतिपन्ननियमा रोदिमि। इत्यभिधाय तां व्यसर्जयत्।

गत्वागतया च तया “प्रियसखि, सिद्धं तेऽभिवाञ्छितमेवं सन्दिष्टं तातेन चित्ररथेनाम्बया च मदिरया गाढगाढं पुनरालिङ्ग्य शिरस्युपाघ्राय च ‘वक्तव्यावयोर्वचनाद्वत्से कालमेतावन्तं मनस्येव नैतदावयोरासीद्यथा जामातृसहिता वत्सा द्रष्टव्येति तदयमेवावयोः परमानन्दो यद्वत्सया स्वयं जामाता वृतस्तत्राप्यपरं भगवतो लोकपालस्य चन्द्रमसोऽवतारस्तत्कल्याणैः शापावसाने जामात्रा सहैवानन्दबाष्पनिर्भरमाननारविन्दं ते द्रक्ष्यावः” इत्यावेदिते निर्वृतेनान्तरात्मना दैवतवदुपचरन्ती तच्चन्द्रापीडशरीरमतिष्ठत् ।

अथापगतवति जलदसमये घननिरोधोद्बन्धादिवोन्मुक्ते जीवलोके प्रसरन्तीष्विवाशासु, फलभरावनम्रकलमवनपिञ्जरासु ग्रामसीमासु, काशकुसुमधवलास्वरण्यस्थलीषु, सेव्यतामुपगतेषु प्रासादतलेषु, कह्लारहारिषु पल्वलेषु, कुमुदामोदशीतलासु यामवतीषु, शेफालिकापरिमलग्राहिषु निशावसानमातरिश्वसु, चन्द्रप्रभाभिरामेषु प्रदोषेषु, उद्दामफुल्लेन्दीवररजोवाससुरभिषु वासरेषु, सलिलापसरणक्रमतरंग्यमाणासु सुकुमारतीरसैकतरेखासु सुखोत्तारतामापन्नास्वापगासु, पङ्कपरिहरणशुष्केष्वप्रहतरूढतृणोलपच्छन्नेषु मन्दाश्यानकर्दमोद्भिद्यमानाभिनवपदवीकेषु पुनरपि पार्थिवलोकेन प्रवर्तितेषु प्राञ्जलवर्त्मसु जम्बालविगमात्सर्वतस्तुरगखुरसहासु भूमिष्वेकदा चन्द्रापीडचरणमूलोपविष्टां कादम्बरीमुपसृत्य मेघनादो व्यज्ञपयत् । देवो युवराजश्चिरयतीत्युत्ताम्यता हृदयेन देवेन तारापीडेन देव्या विलासवत्यार्यशुकनासेन च वार्ताहराः प्रहिताः । ते च देव्या एव शोकशल्यघटनां परिहरद्भिर्यथावृत्तं सर्वमाख्यायास्माभिरभिहिताः । भवतां हस्ते देवेन चन्द्रापीडेन न किंचित्प्रतिसन्देष्टव्यम् । नापि देव्या कादम्बर्या । तदकृतविलम्बा एव गत्वैवमखिलवृत्तान्तं लोकार्तिहरायावनितलपतये देवदेवाय तारापीडायावेदयत । इत्येवमभिहितास्तु तेऽस्मान्मन्युनिर्भराः प्रत्यवदन् । यथा भवद्भिः कथितं तत्तथा । तिष्ठतु तावत्क्रमागतस्नेहो

भक्तिरनुवृत्तिर्वा । कार्यगौरवकृतं कुतूहलमेव देवावलोकनं प्रति बलात्प्रेरयत्यस्मान्। यदि भवतामपि वार्त्तामात्रकोपलभ्य एवायमर्थस्ततो युज्यतेऽस्माकं भवद्भ्यः समुपलभ्य प्रतिगमनम्। अथ नयनविषयगामी। तदा वयमपि नेदृशा एवापुण्यकर्माणो ये न पश्यन्ति देवम्। अस्माभिरपि चिरतरं चरणपरिचर्यया देवस्य पवित्रित एवात्मा। अस्माकमपि सर्वदा दर्शनगोचरावस्थानेन प्रसादं कृतवानेव देवः। किमद्य जातं येन देवस्य पादारविन्दवन्दनाप्रसादेनासंविभज्य विसृज्यामहे। त एव वयं पादलग्नाश्वरणरेणवः। यद्विज्ञाप्य देवीं देवस्य युवराजस्य पादप्रणामेनास्माकं सफलयतु भवानागमनपरिश्रमम्। अन्यथा भूमिमेतावतीमागत्य संभवे सत्यप्रत्यक्षीकृतयुवराजशरीरा गताः सन्तः किं देवदेवेन तारापीडेन वक्तव्या वयम्। किं वास्माभिर्देवो विज्ञापयितव्यः। इत्यावेदिते देवी प्रमाणम्। इति विज्ञाप्य पुनस्तूष्णीं स्थितवति मेघनादे तत्कालं समुत्प्रेक्षितानाश्वासश्वशुरकुलवैक्लव्याद्विलीयमानेव शुचान्तःसञ्चितं बाष्पमाकुलिततरलतारकाभ्यामापिबन्ती लोचनाभ्यां गद्गदिकयावगृह्यमाणकण्ठी कथमपि चिरात्कादम्बरी प्रत्युवाच। स्थान एव हि तैरगमनमङ्गीकृतम्। अनवलोक्य देवमेवमेव याताः सन्तः किमुच्यन्ताम्। अपि च वृत्तान्त एवायमेवंविधो लोकातीतो यत्रावलोकनेनापि न संप्रत्ययः समुत्पद्यते। किं पुनरनालोकनेनापि। कैतवमात्रकोपदर्शितप्रेमपल्लवा वल्लभतमजीविता वयमपि यावत्पश्यामस्तं तावदनपेक्षितप्राणवृत्तयः स्नेहसद्भावनया सद्वृत्या[1] न पश्यन्तीत्यघटमानकमिदम्। तदपरिलम्बितं प्रवेश्यन्ताम्। पश्यन्तु देवम्। सफलयित्वागमनपरिश्रमेण सार्धं लोचने ततो यास्यन्तीति। आज्ञानन्तरं च मेघनादेन प्रवेशितान्दूरत एव समं बाष्पपातेन पश्चा-

1 'सद्वृत्या' इति न.

ज्ञालिङ्गितमहीतलांश्चन्द्रापीडचरणवन्दनसद्भावनिहितोत्पक्ष्मनिभृतदृष्टींस्ताननन्यदृष्टिश्चिरमिवालोक्य कादम्बरी स्वयमेवाभाषत।

भद्रमुखाः परित्यज्यतामयं क्रमागतस्नेहसद्भावसुलभः शोकावेगः। यत्खल्वनालोचितावधि दुःखावसानमेव दुःखं तन्मरणभीरोर्भवतु नाम शोकावेगाय। यत्पुनः सुखोदर्कं तत्पुरःस्थितया सुखप्रत्याशयैवान्तरितं नापतति हृदये। तदेष वृत्तान्त एवंविधो येन न केवलमत्र निरवकाशता शोकस्य प्रत्युत सुदूरभिन्नवृत्तेर्विस्मयस्यावसरः। किमत्र परिबोधनेन। अन्यत्रादृष्टपूर्वो मनुष्येषु प्रत्यक्षीकृत एवायं वृत्तान्तः। भवद्भिरपि दृष्टं च पुरेवाक्षततनोर्देवस्य वदनम्। सम्भाषणापि या देवेन विना न सम्भवति सापि सम्भावितैव। तद्गम्यतामधुना वार्त्तोत्सुकमतेर्देवस्य पादमूलम्। न चायं प्रत्यक्षदृष्टोऽप्युपरतशरीराविनाशवृत्तान्तः प्रकाशनीयः। दृष्टोस्माभिरच्छोदसरसि तिष्ठत्येतदेवावेदनीयम्। यतः कारणादुपरतिः खल्ववश्यंभाविनी प्राणिनां कथंचित्प्रत्ययमुत्पादयति। शरीराविनाशः पुन प्राणैर्विनाकृतानां दृश्यमानोप्यश्रद्धेय एव। तदस्यावेदनेन सुदूरस्थितमपि गुरुजनं मरणसंशये निक्षिप्य वर्तमाने प्रयोजनमेव नास्ति। प्रत्यागतजीविते जीवितेश्वरे स्वयमेवायमत्यद्भुतभूतोर्थो गुरुजनेष्वाप्रकटीभविष्यति। इत्येवमादिष्टाश्च ते व्यज्ञापयन्। देवि किं विज्ञापयामः। द्वाभ्यामेवापरिज्ञानमस्य वस्तुनः सम्भवेदगमनेनास्मदीयेनाकथनेन वा। तदस्माकं तु हस्ते द्वयमप्येतन्नास्ति। युवराजवैशम्पायनयोर्वार्त्तां विना दुःखं तिष्ठता देवेन तारापीडेन देव्या विलासवत्यार्यशुकनासेन संभाव्य प्रेषितानामप्रोषितजीवितानामगमनं तु दूरापेतमेव। गत्वापि दयिततमतनयवार्त्ताश्रवणलालसस्य राज्ञो देव्या आर्यशुकनासस्य दुःखप्लुताक्षीण्युद्वीक्ष्य मुखानि निर्विकारवदनानामस्माकमवस्थानमशक्यमेव। इति विज्ञापिता तैरेवमेतदित्युक्त्वा कादम्बरी मेघनादमवादीत्। मेघनाद वेद्मि संस्तुतजनस्यैतदनुचितमिति। तथापि

गुरूणां चेतःपीडामवेक्षमाणया मयैवमभिहितम् । इतरदपि दुःखमापतति । कीदृशं भवति । किं पुनरिदं महावज्रपतनसदृशम् । तदेतदपि भवतु । एभिः सहापरः कश्चिच्छ्रद्धेयवचाः प्रत्यक्षदृष्टसकलवृत्तान्तः संप्रत्ययाय व्रजतु । इत्येवमादिष्टस्तु मेघनादो व्यज्ञापयत् । देवि राजलोके तु का कथा भृत्यवर्गोपि सकल एवायं कन्दमूलफलाशी निश्चयं कृत्वा स्थितो यथास्माकं मध्यादेकेनापि देवपादान्विना न प्रतीपं गन्तव्यमिति । भृत्या अपि त एव ये सम्पत्तेर्विपत्तौ सविशेषं सेवन्ते, समुन्नम्यमानाः सुतरामवनमन्ति, आलप्यमाना न समानालापाः सञ्जायन्ते, स्तूयमाना नोत्सिच्यन्ते, क्षिप्यमाणा नापरागं गृह्णन्ति, उच्यमाना न प्रतीपं भाषन्ते, पृष्टा हितप्रियं विज्ञापयन्ति, अनादिष्टाः कुर्वन्ति, कृत्वा न जल्पन्ति, पराक्रम्य न विकत्थन्ते, विकथ्यमाना अपि लज्जामुद्वहन्ति, महाहवेष्वग्रतो ध्वजभूता इव लक्ष्यन्ते, दानकाले पलायमानाः पृष्ठतो निलीयन्ते, धनात्स्नेहं बहु मन्यन्ते, जीवितात्पुरो मरणमभिवाञ्छन्ति, गृहादपि स्वामिपादमूले सुखं तिष्ठन्ति, येषां च तृष्णा चरणपरिचर्यायाम्, असन्तोषो हृदयाराधने, व्यसनमाननावलोकने, वाचालता गुणग्रहणे, कार्पण्यमपरित्यागे भर्तुः । ये च विद्यमानेपि स्वात्मन्यस्वाधीनसकलेन्द्रियवृत्तयः पश्यन्तोप्यन्धा इव शृण्वन्तोपि बधिरा इव वाग्मिनोपि मूका इव जानन्तोपि जडा इवानुपहतकरचरणा अपि पङ्गव इव क्लीबा इवाकिंचित्कराः स्वात्मना[1] स्वामिचिन्तादर्शे प्रतिबिम्बवद्वर्तन्ते । तत्सर्वमेवायमेवं स्थितो भृत्यलोकः । देवस्य च स्थाने देवी वर्तते । तदाज्ञापितं कृतमवधारयतु देवी । इत्युक्त्वा मेघनादस्त्वरितकनामानं कुमारबालसेवकमाहूय तैः सह व्यसर्जयत् ।

अथ सुबहुदिवसापगमे वार्त्तां विनोत्ताम्यन्ती चन्द्रापीडस्यै-

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१ 'स्वात्मनः' इति न.

वागमनायोपयाचितं कर्तुमवन्तीनामनगरीदेवतानामवन्तिमातृणामायतनं निर्गता विलासवती 'देवी दिष्ट्या वर्धसे प्रसन्नास्तेऽवन्तिमातरः परागता युवराजवार्त्ताहराः' इति सहसैव संभ्रमप्रधावितात्परिजनादुपश्रुत्यानन्दबाष्पजलल्लुलितया जलार्द्रेन्दीवरदलस्रजेव विक्षेपदीर्घया दृष्ट्यार्चयन्तीव चिरं दृष्ट्वा ककुभो मृगाङ्गनेव परिभ्रष्टबालपोता फूत्कृत्य प्राकृतेवार्ता 'केनेदममृतं मे वाक्छलादृष्टं, कस्यानुकम्पासिञ्जने जाता, केन दृष्टाः, कियद्दूरे वर्तन्ते, किं वा तैः कथितं, कुशलं मे वत्सस्य' इति पृच्छन्त्येवाद्राक्षीदितस्ततो यथादर्शनं[1] सङ्घशः प्रधावितेन नरपतिप्रतिबद्धेनाप्रतिबद्धेन चोज्जयिनीनिवासिना जनेन, 'आगतो युवराजः कियद्दूरे भवद्भिः परित्यक्तः, दिवसेष्वेतेषु क वर्तते, क वा भवद्भिर्यात्वा दृष्टः, क वातिकष्टस्तेनातिवाहितो वाहनमात्रसाधनेन धाराधरागमः, तुरगपृष्ठगतस्य मन्ये वहत एवास्यापक्रान्तस्त्वरितक एतद्वेत्ति, किमनेन वेदितेनाप्येतत्कथयतु यदर्थमयं क्लेशः कृतो युवराजेन स दृष्टो वैशम्पायनः प्रत्यानीतो वा मिलितोस्य पत्रलेखासहितो मेघनादः, दत्तः[2] कथं कश्चिदपि सन्देशो देववर्धनेन मे मित्रमेवासावद्यारभ्य राभसिकतयैव विनाशं बलाद्गतस्य बालधर्मणो वत्सस्य बिभेम्येव वार्त्तां पृच्छन्नपि जीवत्यसावस्य वाजी यो युवराजेन प्रसादीकृतः, प्रसीदत सादिनां प्रथमस्य पृथुवर्मणो मातुलस्य मे कथयत वार्त्ताम्, उत्प्रेक्षामहे महानश्ववारैरनुभूतः क्लेश इति, कुशलं महाश्वपतेरश्वसेनस्य श्वशुरोसावस्माकम्, विस्मयः कृतोस्मत्पित्रापि यच्चिह्नकमपि भवतां हस्ते न किंचित्प्रहितम्, आहितभर एवासौ युवराजभवने दृष्टो भवद्भिर्भ्राता मे भरतसेनः, सपरिजनस्य सेनापतेर्भद्रं भद्रसेनस्य, सेवाव्यसनी सूनुर्मे कुमारवर्मा तत्र लगति[3], बलाधिकृतस्य का वार्त्तावन्तिसेनस्य रोषि-

१ 'यथादर्शनसम्बन्धशः' इति न. २ 'न दत्तः' इति क. ३ 'चल॰गतिबलाधि॰' इति न.

तस्तेनासीन्नासीरार्थे युवराजः, राजकुले कः प्रसादवित्तो वर्धमानो मान्यते वा केन वा। किं लब्धमेतावद्भिर्दिवसैः, आजीवं-निका बहवः खल्वभिनवसेवका जाताः, यातु तावत्सर्वमेवान्यत्, येन दृष्टः स कथयतु सर्वसेनसूनोर्वीरसेनस्य वार्त्तां पितर्युपरते प्रथममेव स प्रविष्टो यात्रां मात्रास्य दुःखान्तरितप्रत्यग्रपतिमरणशोकादशनक्रियैव परित्यक्ता न विद्म एवं कथं सा जीवति' इत्येतानि चान्यानि च प्रतिपदं पृच्छ्यमानानप्यदत्तवचसः, नासाग्रस्थितमन्युगर्भदृष्टीनाविष्टानिव, अध्वश्रमनिःसहाङ्गानपि पदाकृष्टिसंभावितोद्यमायासितया गत्या गच्छतश्च, अतिमलिनपटच्चराच्छादितान्, असंस्कारमलिनकायान्, अनेकधैवोद्धद्धाध्वधूलिपरुषमूर्धजान्ध्वजानिवाध्वक्लेशस्याश्रयानिव श्रमस्य पदन्यासानिव दौर्मनस्यस्यावासानिव प्रवासस्य सन्दर्भानिव सर्वदुःखानां दूरत एव त्वरितकसमेतांस्ताँल्लेखहारकान् । आलोक्य तस्मिन्नेव मातृगृहाङ्गणे स्थित्वा तेषामाह्वानायादिदेश ।

अनन्तरं चातर्कितापतितदर्शनोत्पादितद्विगुणदुःखावेगान्मुषितानिवोन्मुक्तानिवेन्द्रियैर्दारुमयानिव शून्यशरीरान्निर्जीवितानिवोपसर्पतः पुरस्तात्पतन्तीव बाष्पान्धा साध्वसस्खलितचरणकमला कतिचिद्गत्वा पदानि गद्गदतरमुच्चैरकृतप्रणामानेवावादीत् । भद्राः कथयताशु वत्सस्य मे वार्त्तामात्रम् । इदं त्वन्यथैव किमपि कथयति मे हृदयम् । अप्रत्ययमेवाश्रयते । वत्सो दृष्टो वा न भवद्भिः । इत्येवं पृष्टास्तु ते सहसागतबाष्पवेगमवनितलनिवेशितोत्तमाङ्गाः प्रणामापदेशेनोत्सृज्य कृच्छ्रादिवाभिमुखमुन्नमितवदना व्यज्ञापयन् । देवि दृष्टोस्माभिरच्छोदसरस्तीरे युवराजः । शेषमेष त्वरितको निवेदयिष्यति । इत्यभिवदत एव तानुद्बाष्पमुखी प्रत्युवाच । किमपरमयं तपस्वी निवेदयिष्यति । दूरतः प्रभृत्यपसृतप्रहर्षेणैवोपसर्पणेन प्रतिलेखमालिकाशून्यैः शिरोभिरा-

१ 'राजनिकाः' इति न.

विषण्णदीनैराननैः प्रयत्नसंरक्षिताश्रुमोक्षदुःखिताभ्यां लोचनाभ्यां मन्मुखसमक्षमधारणेन च दृष्टैर्यदावेदितव्यं तद्भवद्भिरेवावेदितम्। हा वत्स जगदेकचन्द्र चन्द्रापीड चन्द्रानन चन्द्रशीतलप्रकृते चन्द्राभिरामगुण लोचनानन्दभूत किं भूतं ते येन नागतोसि। तात चन्द्रापीड पीडिता ब्रवीमि न कोपादुपालभमाना। न युक्तमेतत्तव 'अम्ब न परिलम्बं मनागपि करोमि' इति तथा मे पुरः प्रतिज्ञायान्यत्र क्वाप्यवस्थातुम्। वत्स गच्छत एव ते मयास्य हतहृदयस्य शङ्कयैव ज्ञातं दुष्करं मे वत्सस्य पुनर्मुखावलोकनमिति। बलाद्धृतोसि। किं करोमि। को वात्र दोषो वत्सस्य। मन्दभाग्याया ममैवैतान्यपुण्यानां विलसितानि। भवन्त्यपुण्यवत्योपि लोके न पुनर्मया सदृशी पापकारिणी। यस्यास्त्वमेक एवाच्छिद्य क्वापि नीतोसि। विप्रलब्धास्मि दग्धवेधसा। वत्स सुदूरस्थापि पादयोः पतामि ते। निवर्तस्वैकवारम्। अम्बेत्यालपतस्ते वदनमालोकयितुमुत्कण्ठितं मे हृदयम्। जातदुर्लभक न जानाम्येव किमा जन्मनः प्रभृति शैशवं ते स्मृत्वात्मानमनुशोचामि। उत यौवनाभोगकारिणीं वर्तमानां रूपशोभाम्। आहोस्विदवष्टम्भधीरामुत्प्रेक्ष्योत्प्रेक्ष्यागामिनीं प्रभुताम्। इत्येवं विलपन्तीं मामवलोक्य हृदयस्थितो मैवं कृथाश्चेतसि पुत्र यथा 'विनापि मया जीवत्येव विलासवती'। जात त्वया विना जीवन्त्यापि पितुरेवं ते कथं मया वदनं दर्शितम्। न वेद्मि किमपि प्रियतया ते किमाकृतेः प्रत्ययादुत स्त्रीजनसहभुवो मूढभावादेवेत्यद्यापि न श्रद्दधाति मे हृदयमनिष्टं ते। येन न सहस्रधा स्फुटति। स्फुटीकर्तुं च वार्तां भीता ते त्वरितकोपनीतामेव नेच्छामि। वरमनाकर्ण्यैवाश्रवणीयमुपरतास्मीति। तात किं ब्रवीषि यथा किमनेन सुतस्नेहानुचितेन लोकलज्जाकरेण वैक्लव्येनेति। एषा स्थितास्मि ते वत्स वचनात्तूष्णीम्। न रोदिमि। इत्यभिदधानैवासन्नसखीजनावलम्बितशरीरा मोहमगात्।

अथानेकसहस्रसंख्येन प्रधावता विलासवतीपरिजनेनावेदिते तस्मिन्वृत्तान्ते मन्दरास्फालनोद्वेल इव महाम्भोधिरुद्भ्रान्तचेताः ससंभ्रममुत्थायार्यशुकनासद्वितीयो यामावस्थितां प्रजविनीं करेणुकामारुह्य रयादापिबन्निव पुरो राजमार्गं किं किमेतदित्युन्मुक्तार्तनादकलकलेन सर्वतः प्रधावता जनपदौघेनाकर्षन्निवोद्वासयन्निव पृष्ठतः सगोपुराट्टालकप्राकारभवनतोरणामुज्जयिनीं निर्जगाम नरपतिः । उपेत्य चावन्तिमातृगृहमवतीर्य तिर्यग्विषण्णोद्बाष्पवदनेन मलयजजलैश्च सिञ्चता कदलीदलैश्च वीजयता जलार्द्रैश्च पाणिपल्लवैः संवाहनं कुर्वता कथं कथमपि चेतनामापाद्यमानां परिजनेनार्धोन्मीलितलोचनयुगामुष्णकालकमलिनीमिव विलासवतीमपश्यत् । दृष्ट्वा च सहसा प्रवृत्तेन नेत्राम्भसा मूर्छाविशेषापनयनायेव[1] सिञ्चन्समुपविश्य पार्श्वे स्पर्शामृतवर्षिणा करेण ललाटे चक्षुषि कपोलयोरुरसि बाह्वोश्च स्पृशञ्छनैः शनैर्बाष्पगद्गदमवादीत् । देवि यदि सत्यमेवान्यादृशं किमपि वत्सस्य चन्द्रापीडस्य ततो न जीव्यत एव । किमर्थमयमात्मा वत्सस्य कृते सकललोकसाधारणेनामुना वैक्लव्योपगमेन तुच्छतां नीयते । इयन्ति शुभान्युपात्तानि कर्माणि । किमपरं क्रियते । नाधिकस्य भाजनं सुखस्य वयम् । अनुपात्तं हि हृदयताडनमपि कुर्वद्भिर्न लभ्यत एवात्रात्मेच्छया । विधिर्नामापरः कोप्यत्रास्ते । यत्तस्मै रोचते तत्करोति । नासौ कस्यचिदप्यायत्तः । एवं च पराधीनवृत्तौ सर्वस्मिन्न किं वास्माभिर्लब्धम् । वत्सस्यातिदुर्लभो जन्मोत्सवः संभावितः । अङ्कगतस्य मुखमवलोकितम् । उत्तानशयस्योच्चुम्ब्य चरणावुत्तमाङ्गे कृतौ । जानुसञ्चारिणो रेणुधूसरशरीरस्याङ्के लुलतः स्पर्शसुखमनुभूतम् । अव्यक्तमनोहारीणि प्रथमजल्पितानि श्रोत्रे कृतानि । विचेष्टमानस्य बालचाटवो दृष्टाः । गृहीतविद्यस्य गुणवत्तयानन्दितं हृदयम् । उपारूढयौवनस्यामानुषी रूपशोभा

१ 'नयनायैव' इति न.

शक्तिश्च प्रत्यक्षीकृता । अभिषिक्तस्य यौवराज्ये शिरः समाघ्रातम् । दिग्विजयागतस्य प्रणमतः परिष्वक्तान्यङ्गानि । एतावदेव मनोरथशतवाञ्छितस्य वस्तुनो न सम्पन्नं यद्वधूसमेतस्य निजपदे प्रतिष्ठां कृत्वा तपोवने न गतम् । सर्वाभिवाञ्छितप्राप्तिस्तु महतः पुण्यराशेः फलम् । अपरमपि किं वृत्तं वत्सस्यैतदद्यापि न परिस्फुटं केनचिदेव कथितम् । एतावत्तु मयाव्यक्तमेतदेव परिजनात्कथयतः कर्णे कृतम् । यथास्मत्प्रहितैर्लेखहारिभिः सहापरो वत्सस्य मे बालसेवकस्त्वरितकनामायातः । स वेत्ति सर्वं वृत्तान्तम् । सोपि त्वया न पृष्ट एवेति । तत्तं तु तावत्पृच्छामः । ततो जीवितमरणयोरन्यतरदङ्गीकरिष्यामः । इत्यभिवदत्येव राजनि परिजनान्तरितं त्वरितकमाहूय प्रतीहारस्त्वरितकमारान्महीतलनिवेशितोत्तमाङ्गमालोकयतु देव इति दर्शितवान् ।

राजा तु तथा तमालोक्य चन्द्रापीडस्नेहादेहीत्याहूय हस्तेनोत्तमाङ्गे स्पृष्ट्वादिष्टवान् । भद्र कथय किं वृत्तं वत्सस्य येनागमनाय मया तन्मात्रामात्येन च लिखितेपि नायातः । अनागमनकारणं वा किंचिन्न प्रतिलेखितवानिति । स त्वेवमादिष्टो राज्ञा गमनतः प्रभृति यथावृत्तं कथयितुमारेभे । राजा तु चन्द्रापीडहृदयस्फुटनवृत्तान्तं यावदाकर्ण्यातिक्षुभितशोकार्णवाक्रान्तिविक्लवः प्रसार्य करमार्तस्वरस्त्वरितकमवादीत् । भद्र विरम संप्रति कथितं त्वया कथनीयम् । मयापि श्रुतं यच्छ्रोतव्यम् । पूर्णो मे प्रश्नदोहदः । निवृत्तं श्रवणकौतुकम् । कृतार्थीभूता श्रुतिः । आनन्दितं हृदयम् । उत्पन्ना प्रीतिः । सुखं स्थितोसि । हा वत्स त्वयैकाकिना स्फुटतो हृदयस्यानुभूता वेदना । निर्व्यूढा त्वया वैशम्पायनस्योपरि प्रीतिः । वयं दुःखभागिनो निस्त्रिंशाः कर्मचण्डालाः । येषां तवापि हृदयस्फुटने निर्विकारत्वमेव । देवि वज्रसारतोपि कठिनतरमेवेदमावयोर्हृदयम् । यन्न स्वयं सहस्रधा स्फुटति । न चापि मरणदुःखभीरवोऽमी वत्समनुगच्छन्ति स्वयं प्राणाः । तदु-

त्तिष्ठ यावदेवातिदूरं न प्रयात्येकाकी वत्सस्तावदेवानुगमनाय प्रयतामहे । सशोकं शुकनास किमद्यापि तिष्ठसि । अयं स कालः स्नेहस्य । महाकालायतनसमीपे समादिश सपदि परिचारकांश्चितारचनाय । रचयत झटिति काष्ठानि काष्ठिकाः । किं तिष्ठतैवं सङ्कुचिताः कञ्चुकिनः । गत्वा निष्कामयत हुताशनप्रवेशोपकरणानि । निष्कारणरुदितेन किमधुना । उपरोधपरिलम्बाद्विना दापयाशेषं देवि द्विजेभ्यः कोषम् । कस्य कृतेद्यापि पाल्यते । पालनादिकं करणीयमधुना क्षीणं क्षीणपुण्यस्य मे । यात यथाभूमि भूमिपतयः । उत्सृष्टाः स्थ । यथा च नाद्यैवास्य दुःखं जानन्ति प्रजास्तथा करिष्यथ । कथावशेषीभूतो मे वत्सः । [1]कमपरं संविधाय यामि । एवमार्तप्रलापिनं तारापीडमचेतितात्मपीडया विलासवत्यैव धृतशरीरमार्ततरस्त्वरितको व्यज्ञापयत् । देव स्फुटितेऽपि हृदये भ्रियते शरीरेण युवराजः । शापदोषाद्वैशम्पायनस्य च यथा जन्म तथा निरवशेषं शृणोतु तावद्देव इति ।

तारापीडस्तु तदद्भुतमाकर्ण्य कौतुकान्तरितशोकावेगो विगतनिमेषेण चक्षुषाविष्ट इव दत्तावधानस्तेन कथ्यमानं यथादृष्टं यथाश्रुतं यथानुभूतं च निरवशेषं तत्सर्वमश्रौषीत् । श्रुत्वा च तमनेकचिह्नोत्पादितप्रत्ययमश्रद्धेयं च निरतिशयशोककारणं च विस्मयास्पदभूतं च दुःश्रवं च कौतुककरं च युवराजवैशम्पायनयोर्वृत्तान्तमीषदिव विवर्तिताननो विमर्षस्तिमिततारकां दृष्टिं निर्विशेषावस्थे शुकनासमुखेऽभ्यपातयत् । सुहृदस्तु स्वयं दुःखिता अपि निधानीकृत्यात्मदुःखं सुहृद्दुःखापनोदायैव यतन्ते यतः शुकनासस्तदवस्थोपि स्वस्थवदवनिपतिमुवाच ।

देव विचित्रेऽस्मिन्संसारे सञ्चरत्सु सुखदुःखमयेषु देवतिर्यग्योनिमानुषेषु त्रिगुणात्मनः प्रधानस्यापि परिणामात्परमाण्वादेर्भ्र-

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१ 'कथमपरम्' इति न.

ह्माण्डपर्यन्तस्योत्पत्तिस्थितिप्रलयकारणस्येश्वरस्येच्छया धर्माधर्मसाधनानामिष्टानिष्टफलसम्बन्धकारिणां कर्मणां शुभाशुभानां विपाकस्वभावाद्वा स्वयमेवानेकप्रकारमुत्पद्यमानस्य तिष्ठतो विनश्यतो वा नियतवृत्तेः स्थावरजङ्गमस्य न कदाचिदवस्था सा या न सम्भवति । तत्कुतोयं देवस्यात्र वस्तुनि विमर्शः । यदि युक्तेर्विचारात्कियन्त्यत्र युक्तिरहितान्यागमप्रामाण्यादेवाभ्युपगतान्यपि संवादीनि दृश्यन्ते । मुद्राबन्धाद्ध्यानाद्वा विषप्रसुप्तस्योत्थापने कीदृशी युक्तिः । अयस्कान्तस्य चायसः समाकर्षणे भ्रमणे वा । मन्त्राणां वैदिकानामवैदिकानां वानेकप्रकारेषु कर्मसु सिद्धौ । नानाविधद्रव्यसंयोगानां वा मरणमर्[1]दनाद्युत्पादनापहरणवशीकरणविद्वेषणादिषु शक्तेः समुत्पादनात् । अन्येषां बहुतराणामेवंविधानां च तत्र तत्र सर्वस्मिन्नेवागमः प्रमाणम् । आगमेषु सर्वेष्वेव पुराणरामायणभारतादिषु सम्यगनेकप्रकाराः शापवार्त्ताः । तद्यथा । महेन्द्रपदवर्तिनो नहुषस्य राजर्षेरगस्त्यशापादजगरता । सौदासस्य च वसिष्ठसुतशापान्मानुषादत्वम् । असुरगुरुशापाच्च ययातेस्तारुण्य एव जरसा भङ्गः । त्रिशङ्कोश्च पितृशापाच्चाण्डालभावः । श्रूयते च स्वर्गवासी महाभिषो नाम राजास्मिंल्लोके शान्तनुरुत्पन्नः । तत्पत्नीत्वमुपगताया गङ्गायाः शापदोषादष्टानामपि वसूनां मनुष्येषूत्पत्तिः । तिष्ठतु तावदन्य एव । अयमादिदेवो भगवानजः स एव जामदग्नेरात्मजतामुपगतः । श्रूयते च पुनश्चतुर्धात्मानं विभज्य राजर्षेर्दशरथस्य तथैव मथुरायां वसुदेवस्य । तन्मनुष्येषु देवतानामुत्पत्तिर्नैवासंभाविनी । न च पूर्वमनुष्येभ्यो गुणैः परिहीयते देवः । न चापि भगवतः कमलनाभादतिरिच्यते चन्द्रमाः । किमत्रासम्भावनीयम् । अपि च गर्भारम्भसम्भवे देवेन देव्या वदने विशंश्चन्द्रमा एव दृष्टः । तथा ममापि स्वप्ने पुण्डरीकस्य दर्शनं समुपजातम् । तदुत्पत्तिं प्रति तयोर्नास्त्येव सन्देहः । विन-

१ 'मान्याद्युत्पाद॰' इति न.

ष्टयोः शरीरस्याविनाशः कथं कथं वा पुनर्जीवितप्रतिलम्भ इत्यत्राप्यखिललोकप्रख्यात[1]प्रभावममृतमेवैकं कारणमावेदितम्। तच्चन्द्रमसि विद्यत इत्येषास्त्येव वार्त्ता। तत्सर्वमेतदित्थमेवावगच्छतु देवः। अन्यच्च तादृशाकारकान्तेरखिललोकाह्लादकारिणोन्यत्र संभव एव नास्ति। तत्कल्याणैर्न चिराच्छापावसाने निर्वर्तितगन्धर्वसुतोद्वाहमङ्गलस्य गलन्नयनपयसो वध्वा सह पादयोः पततः पुत्रत्वमुपगतस्य चन्द्रापीडनामान्तरितस्य लोकपालस्यैव चन्द्रमसो दर्शनेनाजन्मकृतमेव सन्तापं परित्यक्ष्यति देवः। तयोरेवं शापोत्साकं पुनर्वर एव। तदस्मिन्वस्तुनि मनागपि न देवेन देव्या वा शोकः कार्यः। मङ्गलान्यभिधार्यन्ताम्। अभिमतदेवताराधनेन धनातिसर्जनेन चान्यजन्मोपार्जितं कुशलमभिवर्ध्यताम्। अकुशलमपि यमनियमकष्टव्रतोपवासादिना तपःपरिक्लेशेन क्षयमुपनीयताम्। अपरमपि यद्यदेवं गते श्रेयस्करं श्रूयते ज्ञायते वा तत्तदद्यैवारभ्य क्रियतां कार्यतां च कर्म। न खलु वैदिकानामवैदिकानां वा कर्मणामसाध्यं नाम किंचिदपि। उत्पत्तिरपि तयोः कृच्छ्रलब्धयोरीदृशेनैव प्रकारेणोपजाता।

इत्युक्तवति शुकनासे सशोक एव राजा प्रत्यवादीत्। सर्वमेतद्यदार्येणाभिहितं कोन्यो बुध्यते। केन वापरेण वयं परिबोधनीयाः। कस्य वापरस्यास्माभिर्वचनं करणीयम्। किं तु तद्वत्सस्य मे वैशम्पायनदुःखात्स्फुटनं हृदयस्याग्रतो दृष्टिलग्नं सर्वमेवान्यदन्तरयति। तदेव पश्यामि। तदेव शृणोमि। तदेवोत्प्रेक्षे। तदेवमप्रत्यक्षिते वत्सस्य वदने संस्तम्भमेवात्मनो न शक्नोमि कर्तुम्। यत्र च ममायमीदृशः प्रकारस्तत्र देव्याः परिबोधनं दूरापेतमेव। तद्गमनादृतेऽन्य उपाय एव नास्ति जीवितसन्धारणाय। इत्येवमवधारयत्वार्यः। इत्युक्तवति तारापीडे चिरात्तनयपीडया तत्पुरः परित्यज्य लज्जां विलासवती कृताञ्जलिरुच्चैर्जगाद। आर्यपुत्र

१ 'प्रत्याख्यात' इति न.

यद्येवं तथापि किमपरं विलम्बितेन । निर्गता एव वयम् । दीयतां प्रयाणम् । उत्ताम्यति मे हृदयं वत्सस्य दर्शनाय । दुःखापनोदार्थं स्फुटनमङ्गीकृतमासीत् । तदपि संप्रति दर्शनकाङ्क्षया न रोचत एव । जानामि वरं दीर्घकालमपि दुःखान्यनुभवन्ती सकृदपि वत्सस्य दर्शनाय जीवितास्मि । न पुनरसह्यदुःखोपशान्तये संप्रत्येव मृतास्मीति । तदस्य पुनराशानिबन्धनस्य सर्वात्ययनिवारणोपायस्य वत्साननावलोकनोत्सुकस्य गमनमपि हृदयस्य तावद्विनोदतां व्रजतु । इति वदन्तीमेव विलासवतीमासाद्यान्यतमः शुकनासस्यात्मसमः परिणतवयाः षट्कर्मा समुपसृत्य स्वस्तिपूर्वकं व्यज्ञापयत् । देवि सर्वत एवापरिस्फुटेन वार्त्ताकलकलेनाकुलीकृतहृदया मनोरमा स्वयमेव धावन्त्यागता । राज्ञो लज्जमाना नोपगता स्थानमिदम् । तदेषा मातृगृहस्य पृष्ठतस्तिष्ठति । पृच्छति च देवीम् । किमेभिः कथितम् । जीवति मे वत्सो वैशम्पायनः । स्वस्थशरीरो वा । ढौकितो वा पुनर्युवराजस्य । क्व वर्तते । तावागमिष्यतो वा कियद्भिर्दिवसैरिति । राजा तु तदुपरतिवार्त्ताया अपि कष्टतममाकर्ण्य दीर्ण इव शुचा शतगुणीभूतशोकोत्प्लुताङ्गीं विलासवतीमवादीत् । देवि न श्रुतं किंचिदपि वत्सयोः प्रियसख्या ते । अन्यतश्च श्रुत्वा कदाचिज्जीवितेनैव वियुज्यते । तदुत्तिष्ठ स्वयमेव धैर्यमालम्ब्य सर्ववृत्तान्तानुकथनेन संस्थापय प्रियसखीं तथा यथार्यशुकनासेन सह यातव्यम् । इत्येवोत्थाप्य सपरिजनां विलासवतीं व्यसर्जयत् । आत्मनापि शुकनासेन सह गमनसंविधानमकारयत् ।

अथ तथा प्रस्थिते राजनि राजानुरागाच्चन्द्रापीडस्नेहेन चाश्चर्यदर्शनकुतूहलाय प्रथमगतपितृपुत्रभ्रातृमित्रस्वजनदर्शनाय च गृहरक्षकवर्जमुज्जयिन्याः सकल एव लोको गन्तुमुदचलत् । राजा तु शीघ्रगमनविघातहेतून्समस्तानेव निवर्त्य प्रलघुपरिकरः पिबन्निव पन्थानमेकदिवसेनेव परापतितुमीहमानः स्तोकत एवाध्वनः प्रभृ-

त्युत्ताम्यता हृदयेन कियत्यध्वन्यद्यापि वर्तामहे कतिपयैर्दिवसैः परापताम इति मुहुर्मुहुस्तुरङ्गमारोपितं त्वरितकमाहूयाहूय पृच्छन्नविच्छिन्नकैः प्रयाणकैर्वहन्नबहुभिरेव दिवसैराससादाच्छोदम् । आसाद्य च विकल्पशतदोलाधिरोहणदुःस्थितेनान्तरात्मना दूरस्थित एव प्रथममाप्ततमानश्ववारान्वार्त्तान्वेषणाय त्वरितकेन सार्धं प्रहितवान् ।

अथ तैः सार्धमागच्छन्तमुज्झितात्मसंस्कारमलिनकृशशरीरमवनितलनिवेशितोत्तमाङ्गमुद्बाष्पदीनतरदृष्टिं जीवितलज्जया रसातलमिव प्रवेष्टुमीहमानमहमहमिकया परस्परावरणेनैवात्मदर्शनमभिरक्षन्तमक्षतमपि हतमिव सपरिच्छदमपि मुषितमिव जीवन्तमपि मृतमिव ससंभ्रमकृतागमनमपि प्रतीपमाकृष्यमाणचरणमिवाङ्गैरेव सह गलितोत्साहं बाष्पेणैव सह मुक्तात्मानं वैक्लव्येनैव सहोपसर्पन्तं मेघनादपुरःसरं सकलमेव चन्द्रापीडचरणतलनिबद्धजीवितं राजपुत्रलोकमालोक्योल्लसित[1]तनयशोकोर्मिवेगाक्रान्तोप्युच्छ्वसित इव दृढीभूतचन्द्रापीडदेहाविनाशप्रत्ययान्तरात्मना निवृत्य सावरणपर्याणवर्तिनीं विलासवतीमवादीत् । देवि दिष्ट्या वर्धसे । ध्रियते सत्यमेव शरीरेण वत्सः । येन सकल एवायं तच्चरणकमलानुजीवी राजपुत्रलोकस्तत्पादमूलादागत इति । सा तु तदाकर्ण्य किंचिदात्मपाणिनैवोत्सारितावरणसिचयाञ्चला निश्चलया दृष्ट्या चिरमिवालोक्य तनयनिर्विशेषं राजपुत्रलोकमविच्छिन्नाश्रुधारापि धैर्यमुन्मुच्योच्चैरारटितवती 'हा वत्स कथं सहपांशुक्रीडितस्यैतावतो राजपुत्रलोकस्य मध्ये त्वमेवैको न दृश्यसे' इति । तथारटन्तीं तु तां समाश्वास्य दूरत एव राजा समं सर्वलोकेनावनितलनिवेशितोत्तमाङ्गं मेघनादमितो ढौकस्वेत्यादिश्योद्दिश्याप्राक्षीत् । मेघनाद कथय को वृत्तान्तो वत्सस्येति । स तु व्यज्ञापयत् । देव चेतनाविरहाच्चेष्टामात्रकमेवापगतं शरीरे पुनर्ज्ञायते

१ 'उल्लसितनयनः' इति न.

दिवसे दिवसेऽप्यधिका कान्तिः समुपजायत इति । राजा तु तच्छ्रुत्वा जीवितप्रतिलम्भे समुपजातप्रत्याशः 'श्रुतं देव्या मेघनादस्य वचनं तदेहि चिरात्पुनः कृतार्थयामो दर्शनेनात्मानं पश्यामो वत्सस्य वदनम्' इत्यभिदधान एवाभिवर्धितगतिविशेषया करेण्वा महाश्वेताश्रममगमत् ।

अथ सहसैव तच्चन्द्रापीडगुरुजनागमनमाकर्ण्य पुरःप्रकीर्णतारमुक्तानुकारिनयनबिन्दुसन्दोहा 'हा हतासि मन्दपुण्या दुःखैकभागिनी न जानाम्येव विस्मृतमरणा कियद्यावदहमनेनानेकप्रकारं खलीकारदानैकपण्डितेन दग्धवेधसा परं दग्धव्या' इत्यभिदधानैव धावित्वा ह्रिया महाश्वेता गुहाभ्यन्तरमविशत् । चित्ररथतनयापि सत्वरोपसृतसखीकदम्बकावलम्बितशरीरा तूष्णीमेव मोहान्धकारम् । तदवस्थयोश्च तयोः शुकनासावलम्बितशरीरो राजा विवेशाश्रमपदम् । तदनु मनोरमावलम्बिता पुरःप्रधावितोत्प्लुतायततरदृष्टिः क्व मे वत्स इति पृच्छन्ती विलासवती । प्रविश्य च सहजयैव[1] कान्त्याऽविरहितमुपरतसर्वप्रयत्नं सुप्तमिव तं पुत्रवत्सला तनयमालोक्य यावन्न परापतत्येव तारापीडस्तावद्विलासवती विधारयन्तीं मनोरमामप्याक्षिप्य दूरत एव प्रसारितबाहुलताद्वया रयोन्मुक्तजर्जराभिर्नयनजलधाराभिः प्रस्रवेण च सिञ्चन्ती महीतलम् 'एहि जातदुर्लभक, चिराद्दृष्टोसि, देहि मे प्रतिवचनम्, आलोकय सकृदपि माम्, अनुचितं तात तवैतदवस्थानम्, उत्थायाङ्कोपगमनेन मे सम्पादय तनयोचितं स्नेहम्, न चानाकर्णितपूर्वं बाल्येपि त्वया मद्वचनमद्य किमेवं विलपन्त्या अपि न शृणोषि, जात केन रोषितोस्येषा तोषयामि वत्स पादयोर्निपत्य, पुत्र चन्द्रापीड प्रणम तावत्प्रत्युद्गम्य त्वत्स्नेहादेवातिदूरमागतस्यापि पितुः पादौ, क्व सा गता ते गुरुभक्तिः, क्व ते गुणाः, क्व स स्नेहः, क्व सा धर्मज्ञता, क्व तत्पितृपक्षपातित्वं, क्व सा बन्धुप्रीतिः, क्व सा परिजनवत्सलता,

१ 'सह तयैव' इति न.

कथमभाग्यैर्मे सर्वमेकपद एवोत्सृज्यैवमौदासीन्यमवलम्ब्यावस्थितोसि, अथवा यथा ते सुखं तथा तिष्ठ, वयमुदासीनहृदयास्त्वयि' इति कृतार्तप्रलापा समुपसृत्य पुनः पुनर्गाढमालिङ्ग्याङ्गानि शिरः समाघ्राय कपोलौ चुम्बित्वा चन्द्रापीडस्य चरणावुत्तमाङ्गे कृत्वोन्मुक्तकण्ठमरोदीत्। तथा रुदतीं तु तामन्तरितनिजपीडस्तारापीडश्चन्द्रापीडमपरिष्वज्यैव सर्वप्रजापीडापहरणक्षमाभ्यां भुजाभ्यामवलम्ब्याब्रवीत्। देवि यद्यप्यावयोः सुकृतैरपत्यतामुपगतस्तथापि देवतामूर्तिरेवायमशोचनीयः। तदुन्मुच्यतामयमिदानीं मनुष्यलोकोचितः शोचितव्यवृत्तान्तः। अस्मिञ्छोके कृते न किंचिदपि भवति। केवलं गल एव स्फुटति रटतो न हृदयम्। निरर्थकं प्रलपितमेव निर्याति वदनान्न जीवितम्। निरासङ्गं नयनजलमेव पतति न शरीरम्। अपि च वत्सस्यादर्शनमात्रमेवावयोः पीडाकरम्। तच्चैवमालोक्यमाने मुखेऽस्य दूरापेतम्। अपरमस्यामवस्थायामावाभ्यामपि तावत्परमवष्टम्भं कृत्वा मनोरमा शुकनासश्च सन्धारणीयौ ययोर्लोकान्तरितो वैशम्पायनः। तिष्ठतां तावदेतावपि। यस्याः प्रभावात्पुनरनुभवनीयो वत्सस्य जीवितप्रतिलम्भाभ्युदयमहोत्सवः सैवेयं गन्धर्वराजतनया वधूस्तेऽस्मदागमनशोकोर्मिसंक्रान्तिमूढा सनामग्रहणमुन्मुक्ताक्रन्दाभिः प्रियसखीभिर्ग्राह्यमाणाद्यापि संज्ञां न प्रतिलभते। तदेनां तावदुत्थाप्याङ्के कृत्वा चेतनां लम्भय। ततो यथेच्छं रोदिष्यसि।

इत्यभिहिता राज्ञा विलासवती 'क सा मे वत्सस्य जीवितनिबन्धनवधूः' इत्यभिदधत्येव ससंभ्रममुपसृत्याप्रतिपन्नसंज्ञामेवाङ्कनादाय कादम्बरीं करेण मूर्च्छानिमीलनाहितद्विगुणतरनयनशोभं वदनमालोक्यानवरतनयनसलिलस्नानार्द्रमिन्दुशकलशीतलं स्वकपोलं कपोलयोर्ललाटे ललाटं लोचनयोश्च लोचने निवेशयन्ती चन्द्रापीडस्पर्शशिशिरेण च पाणिना हृदये स्पृशन्ती 'समाश्वसिहि मातस्त्वया विनाद्यैव प्रभृति केन सन्धारितं वत्सस्य मे चन्द्रापी-

डस्य शरीरं मातस्त्वममृतमयीव जातासि येन वत्सस्य पुनर्वदनमालोकितम्' इत्यवादीत् । कादम्बरी तु तेन चन्द्रापीडनामग्रहणेन तेन च तन्निर्विशेषवृत्तिना विलासवतीशरीरस्पर्शेन लब्धसंज्ञापि लज्जावनम्रमुखी प्रतिपत्तिमूढा मदलेखयाङ्कादवतार्य परवत्येव यथाक्रममकार्यत वन्दनां गुरूणाम् । 'आयुष्मति दीर्घकालमविधवा भव' इति कृताशीर्वादा च शनैः शनैस्तैरुत्थाप्यमानातिनिकटे विलासवत्याः पृष्ठतः समुपवेश्याधार्यत । अथ प्रत्यापन्नचेतनायां चित्ररथतनयायां चन्द्रापीडमेवोज्जीवितं मन्यमानो राजा चिरमिवास्य गाढमङ्गमालिङ्ग्य चुम्बंश्च पश्यंश्च स्पृशंश्च स्थित्वा मदलेखामाहूयादिदेश । दर्शनसुखमात्रकमस्माकं विधीयमानम् । तच्चास्माभिरासादितम् । तद्यादृशेनैवोपचारेणैतावतो दिवसानुपचरितवती वधूर्वत्सस्य शरीरं स एवोपचारो नास्मदनुरोधाल्लज्जया वा मनागपि परिहरणीयः । वयं निष्प्रयोजना द्रष्टार एव केवलम् । किमस्माभिरिह स्थितैर्गतैर्वा । यस्याः करस्पर्शेनाप्यायितमेतदविनाशि सैव वधूः पार्श्वेऽस्य तिष्ठतु । इत्यादिश्य निर्जगाम । निर्गत्य चोपकल्पितं निजावासमगत्वैव तपस्विवासोचितेऽन्यतमस्मिन्नासन्न एवाश्रमस्य शुचिशिलातलसनाथे तरुलतामण्डपे समुपविश्य निर्विशेषदुःखं सकलमेव राजचक्रमाहूय सबहुमानमवादीत् । न भवद्भिरवगन्तव्यं यथाद्य शोकावेगादेवैतदहमङ्गीकरोमीति । पूर्वचिन्तित एवायमर्थो यथा वधूसमेतस्य चन्द्रापीडस्य वदनमालोक्य संक्रामितनिजभरेण मया कचिदाश्रमपदे गत्वा पश्चिमं वयः क्षपितव्यमिति । स चायं मे भगवता कृतान्तेन पुराकृतैः कर्मभिर्वा विरूपैरेवं समुपनमितः । किमपरं क्रियते । अनतिक्रमणीया नियतिः । अप्रापणीयं नानुभूतमात्मचेष्टाकृतं वत्सस्य सुखम् । प्रजापरिपालनफलं तु पुनर्भवद्भुजेष्वेवमक्षतेष्वविरहितमस्त्येव । अन्यथापि हि चेष्टमानेष्वस्मासु सर्वमेव तेष्वेवावस्थितम् । तदिच्छामि चिरकाङ्क्षितं मनोरथं पूरयितुम् । धन्याश्च जरापीतसारत-

नवस्तनयेष्वात्मभरमासज्य लघुशरीराः परलोकगमनं साधयन्ति । यच्च बलाद्गले पादमाधाय यदा तदानिच्छतोप्याच्छिद्यत एव कृतान्तेन । तद्यदि पात्रे क्वचिदपि स्थापयित्वा निजपदं जरापरिभुक्तायुःशेषेण निष्प्रयोजनस्थितिना सर्वसुखबाह्येन मांसपिण्डेन परलोकसुखान्युपार्ज्यन्ते लाभ एवायम् । तदस्य वस्तुनः कृते भवन्तो मया प्रार्थनीयाः[1] । इत्युक्त्वा संनिहितान्यपि परित्यज्योचितानि सर्वसुखान्यनुचितान्यङ्गीकृत्य वन्यानि—तथा हि, हर्म्यबुद्धिं वृक्षमूलेष्वन्तःपुरस्त्रीप्रीतिं लतासु संस्तुतजनस्नेहं हरिणेषु निवसनरुचिं चीरवल्कलेषु कुन्तलरचनाभियोगं जटास्वाहारहार्दं कन्दमूलफलेषु नर्मालापं धर्मसंकथासु समररसमुपशमे शस्त्रधारणव्यसनमक्षसूत्रे प्रजापरिपालनशक्तिं समित्कुशकुसुमेषु जयेच्छां परत्र कोशस्पृहां तपस्याज्ञां मौने सर्वोपभोगरागं च वैराग्ये तनयस्नेहं तरुषु संक्रमय्य तथा तपस्विजनोचिताः क्रियाः कुर्वन्गन्धर्वलोकोचितानहरहरुपचारान्कादम्बर्या कथमपि समुत्सृष्टलज्जया महाश्वेतया च क्रियमाणाननिच्छन्नविच्छेदात्सायंप्रातश्चानुभूतचन्द्रापीडदर्शनसुखो दुःखान्यगणयन्नरपतिः सपरिवारः समं देव्या शुकनासेन च तत्रैवातिष्ठत् ।

इत्येवं च कथयित्वा भगवाञ्जाबालिर्जराभिभवविच्छायं स्मितं कृत्वा हारीतप्रमुखान्सर्वानेव ताञ्छ्रावकानवादीत् । दृष्टमायुष्मद्भिरिदमन्तःकरणापहारिणः कथारसस्याक्षेपसामर्थ्यम् । यत्कथयितुं प्रवृत्तोस्मि तत्परित्यज्यैव कथारसात्कथयन्नातिदूरमतिक्रान्तोस्मि । तद्यः स कामोपहतचेताः स्वयंकृतादेवाविनयाद्दिव्यलोकतः परिभ्रश्य मर्त्यलोके वैशम्पायननामा शुकनाससूनुरभवत्स एवैष

१ 'प्रार्थिताः' इति न.

पुनः स्वयंकृतेनाविनयेन कोपितस्य पितुराक्रोशान्महाश्वेताकृताच्च सत्याधिष्ठानादस्यां शुकजातौ पतितः ।

इत्येवं वदत्येव भगवति जाबालौ बाल्येऽपि मे सुप्तप्रबुद्धस्येव पूर्वजन्मान्तरोपात्ताः समस्ता एव विद्या जिह्वाग्रेऽभवन् । सकलासु च कलासु कौशलमुपजातम् । उपदेशाय मनुजस्येव चेयं विस्पष्टवर्णाभिधाना भारती च सम्पन्ना । विज्ञानं च सर्ववस्तुविषयं स्मरणं च संवृत्तम् । किं बहुना । मनुष्यशरीरादृते सर्वमन्यत्तत्क्षणमेव मे वैशम्पायनस्य स एव चन्द्रापीडस्योपरि स्नेहः सैव कामपरवशता स एव महाश्वेतायामनुरागः सैव तदवाप्तिं प्रत्युत्सुकतेत्युपगतं सकलमेव । केवलमसञ्जातपक्षतया मे तस्मिन्समये पूर्वजन्मोपात्ता शरीरचेष्टा नासीत् । तथा चाविर्भूतसकलान्यजन्मवृत्तान्तः समुत्सुकान्तरात्मा किं मातापित्रोः किं तातस्य तारापीडस्य किमम्बाया विलासवत्याः किं वयस्यस्य चन्द्रापीडस्योत प्रथमसुहृदः कपिञ्जलस्याहोस्विन्महाश्वेताया इति नाज्ञासिषमेवं कस्य कस्य कथं वा स्मृतवानस्मीति । तथा चोत्सुकान्तरात्मा महीतलनिवेशितशिराश्चिरमिव स्थित्वा भगवन्तं जाबालिं निजाविनयश्रवणलज्जया विलीयमान इव विशन्निव पातालतलं कथमपि शनैः शनैर्व्यज्ञापयम् । भगवंस्त्वत्प्रसादादाविर्भूतज्ञानोस्मि संवृत्तः । स्मृताः खलु मया सर्व एव पूर्वबान्धवाः । मूढतायां च यथैव मे तेषां स्मरणं नासीत्तथैव विरहपीडापि । अधुना पुनस्तान्स्मृत्वा स्फुटतीव मे हृदयम् । न च तान्स्मृत्वापि तथा यथा चन्द्रापीडं यस्य मदुपरतिश्रवणमात्रकात्स्फुटितं हृदयम् । तत्तस्यापि जन्माख्यानेन प्रसादं करोतु भगवान् । येनायं तिर्यग्योनिवासोऽपि मे तेन सहैकत्र वसतो न पीडाकरः सञ्जायते । इत्येवं च विज्ञापितो मया सासूयमिव मामवलोक्य भगवाञ्जाबालिः सस्नेहकोपगर्भं प्रत्यवादीत् । दुरात्मन्ययैतावतीं दशामुपनीतोसि कथं तामेव तरलहृदयतामनुबध्नासि । अद्यापि पक्षावपि नोद्भिद्येते ।

तत्सञ्चरणक्षमस्तु तावद्भव। ततो मां प्रक्ष्यसि। इत्येवमुक्ते भगवता समुपजातकुतूहलो हारीतः पप्रच्छ। तात महानयं विस्मयो मे। कथय कथमस्य मुनिजातौ वर्तमानस्य तादृशी कामपरता जाता। यया जीवितमपि न सन्धारयितुं पारितम्। कथं च दिव्यलोकसम्भूतस्य तथा स्वल्पमायुः संवृत्तम्। एवं च पृष्टः सूनुना भगवाञ्जाबालिरमलाभिः पापमलमिव प्रक्षालयन्दशनदीधितिसलिलधाराभिः प्रत्यवादीत्। स्पष्टमेवात्र कारणं वत्स। अयं हि कामरागमोहमयादल्पसारात्स्त्रीवीर्यादेव केवलादुत्पन्नः। श्रुतौ च पठ्यत एतद्यादृशाद्वै जायते तादृगेव भवतीति। लोकेऽपि च प्रायः कारणगुणभाञ्ज्येव कार्याणि दृश्यन्ते। तथा चैतदायुर्वेदेऽपि श्रूयते। यः किलाल्पसारात्स्त्रीवीर्यादेव केवलाज्जन्तुर्भवति स खल्वभावात्सारभूतस्य स्थैर्यहेतोः पुरुषवीर्यस्य यथासारं गर्भे वा विलयमापद्यते मृतो वा जायते जातो वा न दीर्घकालं जीवतीति। तदयमुत्पन्न एवेदृशो येनास्य तादृशी कामपरता जाता। मरणं च मदनवेगसंज्वरासहिष्णोस्तथोपनतम्। अधुनापि तादृश एवाल्पायुरयं शापावसानोत्तरकालं यदस्याक्षयेणायुषा योगो भविष्यति।

इत्येतच्छ्रुत्वा पुनरवनितलनिवेशितशिराः प्रणम्य भगवन्तं व्यज्ञापयम्। भगवन्नहमपुण्यवानस्यां तिर्यग्योनौ वर्तमानः स्वयं सर्वस्यैवाक्षमः। वागपि मे भगवतः प्रसादात्संप्रत्येवानने सम्भूता। भूतपूर्वं च ज्ञानमन्तरात्मनि। शरीरं पुनरायुःसंवर्धककर्मयोग्यं भगवतः प्रसादादन्यस्मिञ्जन्मनि यदि भवेत्तत्केन प्रकारेणाक्षयं तन्मे महाकर्मसाध्यमायुर्भविष्यतीत्येतदाज्ञापयतु भगवान्। इत्येवं विज्ञापितस्तु मया दिक्षु विक्षिप्य चक्षुर्भगवानाज्ञापितवान्। एतदपि यथा तथा ज्ञास्यस्येव। तावदियं कथास्ताम्। रसाक्षेपादचेतितैवास्माभिः प्रभातप्राया रजनी। प्रभाविरहादनुन्मृष्टरजतदर्पणाभमिदमपरान्तावलम्बि वर्तते रजनिकरबिम्बम्। यथायथोद्गमवि-

१ 'शापावसानानन्तरकालम्' इति **न.** २ 'रजतकुम्भाभ'० इति **न.**

स्तारिणी जरत्तामरसपत्रारुणा पाण्डुच्छविरुल्लसति सीमन्तयन्ती तमःकेशसंघातमिव पूर्वस्याः ककुभोऽरुणाग्रकरालोकततिः । इमाः सशेषतिमिरतयाम्बरैरकाण्डकलुषं भास्वत्प्रभालोकमारब्धाः क्रमेण यथासूक्ष्मं तारकाः प्रवेष्टुम् । एष पम्पासरःशायिनां प्रबोधाशंसी समुच्चरति कोलाहलः श्रोत्रहारी विहङ्गमानाम् । एते च निशीथिनीपरिमलनशीतलाश्वलितवनकुसुमपरिमलग्राहिणो वातुं प्रवृत्ताः प्रभातपिशुना वायवः । प्रत्यासन्नाऽग्निविहारवेला । इत्यभिदधान एव गोष्ठीं भङ्क्त्वोदतिष्ठत् ।

अथोत्थिते भगवति जाबालौ वीतरागापि निष्कौतुकापि मोक्षमार्गावस्थानापि समस्तैव सा तपस्विपरिषत्कथारसाद्विस्मृतगुरूचितप्रतिपत्तिः शृण्वतीवोत्कण्टकितकाया विस्मयोत्फुल्लमुखी युगपदागलितशोकानन्दजन्मनयनसलिला हाकष्टशब्दानुबन्धिनी स्तम्भितेव चिरमिव स्थित्वा यथास्थानं जगाम। हारीतस्तु मां संनिहितेपि मुनिकुमारकजने निजकरेणैवोत्क्षिप्यात्मपर्णशालां नीत्वा शनैः स्वशयनैकदेशे स्थापयित्वा प्राभातिकक्रियाकरणाय निर्ययौ। निर्गते च तस्मिंस्तेन सर्वकार्याक्षमेण तिर्यग्जातिपतनेन पीडितान्तरात्मा चिन्तां प्राविशम्। अत्र तावदनेकभवसुकृतशतसहस्राधिगम्यं मानुष्यमेव दुर्लभम् । तत्राप्यपरं सकलजातिविशिष्टं ब्राह्मण्यम् । ततोपि विशिष्टतरमासन्नामृतपदं मुनित्वम् । तस्यापि विशेषान्तरं किमपि दिव्यलोकनिवासित्वम् । तद्येनैतावतः स्थानात्स्वदोषैरात्मा पातितस्तेन कथमधुना सर्वक्रियातिहीनेनास्यास्तिर्यग्जातेः समुद्धृतः स्यात् । कथं वा पूर्वजन्माहितस्नेहैः सह समागमसुखमनुभूतम् । अननुभवतश्च तन्निष्प्रयोजनेनामुना जीवितेन किं मे परिरक्षितेन । पततु यत्र तत्र क्वापि यातनाशरीरम् । सुखं तु नानुभवितव्यममुना दुःखैकभाजनेन । तत्परित्यजाम्येनम् । पूर्यतामस्मद्व्यसनदानैकचिन्तादुःस्थितस्य विधेर्मनोरथ इति । एवं च जीवितपरित्या-

१ 'अम्बराकाण्ड'० इति न. २ 'उत्कण्ठिततया' इति न-

गचिन्तानिमीलितं मां समुच्छ्वासयन्निव विकासहासिना मुखेन सहसा प्रविश्य हारीतोऽभ्यधात्। भ्रातर्वैशम्पायन दिष्ट्या वर्धसे। पितुस्ते भगवतः श्वेतकेतोः पादमूलात्कपिञ्जलस्त्वामेवान्विष्यन्नायात इति।

अहं तु तच्छ्रुत्वा तत्क्षणेनोत्पन्नपक्ष इवोत्पत्य तत्समीपमेव प्राप्तुमभिवाञ्छन्नुद्ग्रीवावलोकी क्वासाविति तमप्राक्षम्। स त्वकथयत्। एष तातपादमूले वर्तत इति। एवं वादिनं तु तमहं पुनरवदम्। यद्येवं ततः प्रापयतु मां तत्रैव भगवान्। उत्ताम्यति मे हृदयं तद्दर्शनाय इति। एवं वदन्नेवाग्रतो गगना[1]गमनवेगादयथास्थितजटाकलापम्, अनिलपथसञ्चरणचलितैकाञ्चलोत्तरीयम्, तरुत्वचा दृढावद्धपरिकरम्, अर्धत्रुटितयज्ञोपवीतसनाथास्थिशेषोरस्कम्, निःशेषसुरपथावतरणश्रमोच्छ्वसितशरीरम्, समीरणापहृतमपि मरुत्पथोत्[2]पन्नखेदसम्भृतमुदकप्रवेशान्निस्यन्दमानखेदमाननेन मदवलोकनदुःखोद्गतं च बाष्पजललवविसरमीक्षणाभ्यां युगपदुत्सृजन्तम्, मुमुक्षुमपि मत्स्नेहेनामुक्तम्, वीतरागमपि मत्प्रियहितरतम्, निःसङ्गमपि मत्समागमोत्सुकम्, निःस्पृहमपि मदर्थसम्पादनपर्याकुलम्, निर्ममम्प्युपारूढस्नेहम्, निरहंकारमप्यहमेवायमिति मां मन्यमानम्, समुज्झितक्लेशमपि मदर्थे क्लिश्यन्तम्, समलोष्टाश्मकाञ्चनतासुखितमपि मद्दुःखदुःखितम्, कृतज्ञमकृतज्ञः स्नेहलप्रकृतिं रूक्षचेताः सुकृतिनमपुण्यवाननुगतं वामस्वभावो भावार्द्रहृदयमेकान्तनिष्ठुरो मित्रं वैरी वचनकरमनाश्रवो महात्मानं दुरात्मा कपिञ्जलमहमद्राक्षम्। दृष्ट्वा च निर्भरगलितनयनपयास्तादृशोपि कृताभ्युद्गमनप्रयत्नः फूत्कृत्य तमवदम्। सखे कपिञ्जल, एवं जन्मद्वयान्तरितदर्शनमपि त्वां दृष्ट्वा किं सरभसमुत्थाय दूरत एव प्रसारितभुजद्वयो गाढालिङ्गनेन

१ 'गमना'० इति **न.** २ 'पथोत्पतन'० इति **न.**

सुखमनुभविष्यामि । किं करेणावलम्ब्यासनपरिग्रहं कारयिष्यामि । किं सुखासीनस्य गात्रसंवाहनं कुर्वञ्छ्रममपनेष्यामीति । एवमात्मानमनुशोचन्तमेव मां कपिञ्जलः करद्वयेनोत्क्षिप्य मद्विरहदुःखदुर्बले वक्षसि निवेश्य चिरमिवान्तःप्रवेशयन्निवालिङ्गनसुखं किल तथा मेऽनुभूय भूयसा मन्युवेगेनोत्तमाङ्गे कृत्वा मच्चरणावितरवदरोदीत् ।

तथा रुदन्तं तु तं वाङ्मात्रप्रतीकारः पुनरवदम् । सखे कपिञ्जल सकलक्लेशपरिभूतस्य पापात्मनो ममेदं युज्यते यत्त्वया प्रारब्धम् । त्वं पुनर्बालोपि न स्पृष्ट एवामीभिः संसारबन्धात्मकैर्निर्वाणमार्गपरिपन्थिभिर्दोषैः । तत्किमधुना मूढजनगतेन वर्त्मना । समुपविश्य तावत्कथय यथावृत्तं तस्य वार्त्ताम् । अपि कुशलं तातस्य । स्मरति वा माम् । दुःखितो वा मदीयेन दुःखेन । मद्वृत्तान्तमाकर्ण्य किमुक्तवान् । कुपितो न वेति । स त्वेवमुक्तो मया हारीतशिष्योपनीते पल्लवासने समुपविश्याङ्के मां कृत्वा हारीतोपनीतेनाम्भसा प्रक्षाल्य मुखमाख्यातवान् ।

सखे कुशलं तातस्य । अयं चास्मद्वृत्तान्तः प्रथमतरमेव तातेन दिव्येन चक्षुषा दृष्टः दृष्ट्वा च प्रतिक्रियायै कर्म प्रारब्धम् । समारब्ध एव कर्मणि तुरगभावाद्विमुक्तो गतोस्मि तातस्य पादमूलम् । गतं च मां दूरत एवोद्बाष्पदृष्टिर्विषण्णदीनवदनं भयादनुपसर्पन्तमालोक्याहूयाज्ञापितवान् । वत्स कपिञ्जल परित्यज्यतां स्वदोषशङ्का । ममैवायं खलु शठमतेः सर्व एव दोषः । येन जानताप्युत्पत्तिसमय एव वत्सस्य कृते नेदमायुष्करं कर्म निर्वर्तितम् । अधुना सिद्धप्रायमेवेदम् । न दुःखासिका भावनीया । मत्पादमूले तावत्स्थीयतामिति । एवमाज्ञापितस्तु तातेन विगतभीर्व्यज्ञापयम् । तात यदि प्रसादोस्ति ततो यत्रैवासावुत्पन्नस्तत्रैव गमनायाज्ञापयतु मां तात इति । एवं विज्ञापितस्तु मया पुनराज्ञापितवान् । वत्स शुकजातावसौ पतितः । तद्गत्वापि तमद्य नैव वेत्सि नाप्यसौ

त्वां वेत्तीति तत्तिष्ठ तावदिति । अद्य च प्रातरेवाहूय मामाज्ञापितवान् । वत्स कपिञ्जल महामुनेर्जाबालेराश्रमपदं सुहृत्ते प्राप्तः । जन्मान्तरस्मरणं चास्योपजातम् । तद्गच्छ संप्रति तं द्रष्टुम् । मदीयया चाशिषानुगृह्य वक्तव्योसौ । वत्स यावदिदं कर्म परिसमाप्यते तावत्त्वयास्मिन्नेव जाबालेः पादमूले स्थातव्यमिति । अपि च त्वद्दुःखदुःखिताम्बा ते श्रीरपि कर्मणि परिचारिका वर्तते । तया तु शिरस्युपाघ्रायैतदेव पुनः पुनः सन्दिष्टम् । एवमुक्त्वाकठोरशिरीषकुसुमशिखासूक्ष्माग्रोद्भेदपक्ष्मलानि गात्राणि पुनः पुनः पाणिना परामृश्यान्तर्हृदयेनादूयत । तथा दूयमानहृदयं च तमवदम् । सखे कपिञ्जल किं दूयसे । त्वयापि मन्दपुण्यस्य मम कृते तुरङ्गमतामापन्नेन पराधीनवृत्तिना बहुतराण्येव दुःखान्यनुभूतानि । कथं सोमपानोचितेनामुनास्येन समुत्पादितसफेनरक्तस्रवाः खरखलीनक्षतयो विसोढाः । कथमयमकठोरकिसलयशयनैकसेवासुकुमारः सदापर्याणितस्य न शीर्णः पृष्ठवंशः । कथमेषु कुसुमोच्चय[1]पातितबालवनलतास्पर्शमात्राक्षमेषु गात्रेषु कशाभिघाता निपतिताः । कथं च ब्रह्मसूत्रोद्वाहिनि देहेऽस्मिन्वध्रोत्पीडनकृताः पीडाः समुपजाता इति । एभिरन्यैश्च पूर्ववृत्तान्तालापैस्तत्कालविस्मृततिर्यग्जातिदुःखः सुखमतिष्ठम् ।

उपरोहति च मध्याह्ने सवितरि हारीतः सह कपिञ्जलेन मां यथोचितमाहारमकारयत् । कृताहारश्च कपिञ्जलः क्षणमिव स्थित्वा मामब्रवीत् । अहं हि तातेन त्वां समाश्वासयितुं जाबालिपादमूलादा कर्मपरिसमाप्तेर्न त्वया चलितव्यमित्येतच्चादेष्टुं विसर्जितः । अन्यदहमपि तत्रैव कर्मणि व्यग्रतर एव । तद्व्रजामि संप्रति । अहं तु तच्छ्रुत्वा विषण्णवदनस्तं प्रत्यवदम् । सखे कपिञ्जलैवं गते किं ब्रवीमि । किं च तातस्याम्बाया वा सन्दिशामि । सर्वं त्वमेव वेत्सीति । स त्वेवमुक्तो मया पुनः पुनस्तत्रावस्थानाय

१ 'कुसुमोच्चयापतित' इति न.

मां संविधार्य[1] हारीतं चानुभूतास्मदालिङ्गनसुखो विस्मयोन्मुखेन मुनिकुमारकजनेनेक्ष्यमाणोऽन्तरिक्षमतिक्रम्य क्वाप्यदर्शनमगात् । गते च तस्मिन्हारीतः समाश्वास्य मां शरीरस्थितिकरणायोदतिष्ठत् । उत्थाय चान्यं मुनिकुमारकं मत्पार्श्वे स्थापयित्वा निरगात् । निर्वर्तितस्नानादिक्रियाकलापश्चात्मनैव सहापराह्णसमये पुनर्मामाहारमकारयत् ।

एवं चावहितचेतसा हारीतेन संवर्ध्यमानः कतिपयैरेव दिवसैः सञ्जातपक्षोऽभवम् । उत्पन्नोत्पतनसामर्थ्यश्च चेतस्यकरवम् । गमनक्षमस्तु संवृत्तोस्मि । तत्र नाम[2] चन्द्रापीडोत्पत्तिपरिज्ञानम् । महाश्वेता पुनः सैवास्ते । तत्किमुत्पन्नज्ञानोपि तद्दर्शनेन विनात्मानं निमेषमपि दुःखं स्थापयामि । भवतु तत्रैव गत्वा तिष्ठामि । इति निश्चित्यैकदा प्रातर्विहारनिर्गत एवोत्तरां ककुभं गृहीत्वाहम् । अबहुदिवसाभ्यस्तगमनतया स्तोकमेव गत्वावशीर्यन्त इव मेऽङ्गानि श्रमेण । अशुष्यच्चञ्चुपुटं पिपासया । नाडिन्धमेनाकम्पत कण्ठः श्वासेन । तदवस्थश्च शिथिलायमानपक्षतिरत्र पताम्यत्र पतामीति परवानेवान्यतमस्य तमस्विनीतिमिरसंघातस्येवार्ककरतिरस्कारिणो घनहरितपल्लवभरावनम्रस्यासन्नतरस्य सरस्तीरतरुनिकुञ्जस्योपर्यात्मानममुञ्चम् । चिरादिवोन्मुक्ताध्वश्रमक्लमोवतीर्य शीतलतरुतलच्छायास्थितो दलगहनसंरोधशिशिरमरविन्दकिञ्जल्करजोवाससुरभि बिसरसकषायमापीयमानमेवोत्पादितपुनरुक्तपानस्पृहमा तृप्तेः पयो निपीय यथाप्राप्तैरकठोरकमलकर्णिकाबीजैस्तीरतरुपर्णाङ्कुरफलैश्च कृत्वा क्षुधः प्रतीकारमपराह्णसमये पुनः कियन्तमप्यध्वानं यास्यामीति मनसि कृत्वाध्वश्रमनिःसहान्यङ्गानि विश्रमयितुमन्यतमामविच्छिन्नच्छायां शाखामारुह्य तरोर्मूलभागएवातिष्ठम् । तथा स्थितश्चाध्वश्रमसुलभां निद्रामगच्छम् । चिरादिव च लब्धप्रबोधो बद्धमात्मानमनुन्मोचनीयैस्तन्तुपाशैरपश्यम् ।

१ 'संनिधाय' इति प. २ 'तत्र नाम' इति न.

अग्रतश्च पाशविरहितमिव कालपुरुषमतिकठिनतया कालिम्ना च वपुषः कालायसपरमाणुभिरिव केवलैर्निर्मितं प्रेतपतिमिवापरं प्रतिपक्षमिव पुण्यराशेराशयमिव पाप्मनो विनापि क्रोधकारणादाबद्धभीषणभृकुटिरौद्रतरेणाननेनारक्तकेकरतरकनीनिकेन च चक्षुषा सकलजनभयङ्करस्य भगवतः कृतान्तस्यापि भयमिवोपजनयन्तमाशये केशेषु चास्निग्धमानने ज्ञाने चान्धकारितं वर्णे चरिते च कृष्णं निवसने कर्मणि च मलिनं वपुषि वचसि च परुषमदृष्टाश्रुतानुरूपमप्याकारप्रत्ययादेवानुमीयमानक्रौर्यदोषं पुरुषमद्राक्षम् । आलोक्य च तं तादृशमात्मन उपरि निष्प्रत्याश एवापृच्छम् । भद्र कस्त्वम् । किमर्थं वा त्वया बद्धोस्मि । यद्यामिषतृष्णया तत्किमिति सुप्त एव न व्यापादितोस्मि । किं मया निरागसा बन्धदुःखमनुभावितेन । अथ केवलमेव कौतुकात् । ततः कृतं कौतुकम् । मुञ्चतु मामिदानीं भद्रमुखः । मया खलु वल्लभजनोत्कण्ठितेन दूरं गन्तव्यम् । अकालक्षेपक्षमं वर्तते मे हृदयम् । भवानपि प्राणिधर्मे वर्तते । एवमुक्तः स मामुक्तवान् । महात्मन्नहं खलु क्रूरकर्मा जात्या चाण्डालः । न च मया त्वमामिषलुब्धेन कुतूहलेन वा बद्धः । मम खलु स्वामी पक्कणाधिपतिरितो नातिदूरे मातङ्गकप्रतिबद्धायां भूमौ कृतावस्थानः । तस्य दुहिता कौतुकमये प्रथमे वयसि वर्तते । तस्यास्त्वं केनापि दुरात्मना कथितो यथा जाबालेराश्रम एवंगुणविशिष्टो महाश्चर्यकारी शुकस्तिष्ठति । तया च श्रुत्वोत्पन्नकौतुकात्त्वद्ग्रहणाय बहव एवापरे मादृशाः समादिष्टाः । तदद्य पुण्यैर्मयासादितोसि । तदहं तत्पादमूलं त्वां प्रापयामि । बन्धे मोक्षे चाधुना सा ते प्रभवतीति ।

अहं तु तच्छ्रुत्वा शुष्काशनिनेव ताडितः शिरसि संविभ्रान्तरात्मा चेतस्यकरवम् । अहो मे मन्दपुण्यस्य दारुणतरः कर्मणां विपाकः । येन मया सुरासुरशिरःशेखराभ्यर्चितचरणसरसिजायाः श्रियो जातेन जगत्त्रयनमस्यस्य महामुनेः श्वेतकेतोः स्वहस्तसंवर्धितेन दि-

व्यलोकाश्रमनिवासिना भूत्वा म्लेच्छजातिभिरपि दूरतः परिहृतप्रवेशमधुना पक्कणं प्रवेष्टव्यम् । चण्डालैः सहैकत्र स्थातव्यम् । जरन्मातङ्गाङ्गनाकरोपनीतैः कवलैरात्मा पोषणीयः । चण्डालबालकजनस्य क्रीडनीयेन भवितव्यम् । दुरात्मन्पुण्डरीकहतक धिग्जन्मलाभं ते । यस्य कर्मणामयमीदृशः परिणामः । किमर्थं प्रथमगर्भ एव न सहस्रधा शीर्णोसि । मातः श्रीरशरणजनशरणचरणपङ्कजे, अतिगहनभीषणाद्रक्ष मामस्मान्महानरकपातात् । तात भुवनत्रयत्राणक्षम त्रायस्व कुलतन्तुमेकम् । त्वयैव संवर्धितोस्मि । वयस्य कपिञ्जल यदि परापत्य त्वयास्मात्पापान्न मोचितोस्मि तदा जन्मान्तरेपि पुनर्मा कृथा मत्समागमप्रत्याशाम् । इत्येतानि चान्यानि च चेतसा विलप्य पुनस्तमभ्यर्थनादीनमवदम् ।

भद्रमुख जातिस्मरो मुनिरस्मि जात्या । तत्त्वापि मामस्मान्महतः पापसङ्कटादुद्धृत्य धर्मो भवत्येवादृष्टसुखहेतुः । दृष्टेपि च केनचिदपरेणादृष्टस्य मन्मुक्तिकृतः प्रत्यवायो नास्त्येव । तन्मुञ्चतु मां भद्रमुखः । इत्यभिदधानश्च पादयोरपतम् । स तु विहस्य मामब्रवीत् । रे मोहान्ध । यस्य शुभाशुभकर्मसाक्षिभूताः पञ्च लोकपालास्तवैवात्मशरीरस्थिता न पश्यन्ति सोन्यस्य भयादकार्यं नाचरति । तन्नीतोसि मया स्वाम्याज्ञयेति । एवमभिदधान एव मामादाय पक्कणाभिमुखमगच्छत् ।

अहं तु तेन तद्वचसाभिहत इव मूर्ध्नि मूकतामापन्नः केषां पुनः कर्मणामिदं मे फलमित्यन्तरात्मनाभिध्यायन्प्राणपरित्यागं प्रति कृतनिश्चयोभवम् । नीयमानश्च तथा तेन तन्मोचनप्रत्याशयैवाग्रतो दत्तदृष्टिराविष्टैरिव बीभत्सविन्यासैर्व्यावृत्तैश्चावर्तकानायपरिभ्रमणानिभृतैश्च मृगावपाटितजीर्णवागुरासंग्रन्थनव्यग्रैश्चोत्रुटितकूटपाशसंग्रन्थनायस्तैश्च हस्तस्थितसकाण्डकोदण्डैश्च प्रासप्रचण्डपाणिभिश्च सेलग्राहिभिश्च नानाविधग्राहकविहङ्गवाचालनकुशलैः कौलेयकमुक्तिसञ्चारणचतुरैश्चण्डालशिशुभिर्वृन्दशो दिशि

दिशि मृगया क्रीडद्भिर्दूरत एवावेद्यमानम्[१], इतस्ततो विस्रगन्धिधूमोद्गमानुमीयमानसान्द्रवंशवनान्तरितवेश्मसंनिवेशम्, सर्वतः करङ्कप्रायवृतिवाटम्, अस्थिप्रायरथ्यावकरकूटम्, उत्कृत्तमांसमेदोवसासृक्कर्दमप्रायकुटीराजिरम्, आखेटकप्रायाजीवम्, पिशितप्रायाशनम्, वसाप्रायस्नेहम्, कौशेयप्रायपरिधानम्, चर्मप्रायास्तरणम्, सारमेयप्रायपरिवारम्, धवलीप्रायवाहनम्, स्त्रीमद्यप्रायपुरुषार्थम्, असृक्प्रायदेवताबलिपूजम्, पशूपहारप्रायधर्मक्रियम्, आकरमिव सर्वनरकाणाम्, कारणमिव सर्वाकुशलानाम्, संनिवेशमिव सर्वश्मशानानाम्, पत्तनमिव सर्वपापानाम्, आयतनमिव सर्वयातनानाम्, स्मर्यमाणमपि भयंकरम्, श्रूयमाणमप्युद्वेगकरम्, दृश्यमानमपि पापजननम्, जन्मकर्मतो मलिनतरजनं जनतो निस्त्रिंशतरलोकहृदयं लोकहृदयेभ्योपि निर्घृणतरसर्वसंव्यवहारसमस्तपुरुषम्, अविशेषाचारबालयुवस्थविरम्, अव्यवस्थितगम्यागम्याङ्गनोपभोगम्, अपुण्यकर्मैकापणं पक्कणमपश्यम्।

दृष्ट्वा च तं तादृशं नरकवासिनोप्युद्वेगकरं समुत्पन्नघृणोऽन्तरात्मन्यकरवम्। अपि नाम सा चाण्डालदारिका दूरत एव मामालोक्योत्पन्नकरुणा मोचयेन्न जातिसदृशमाचरिष्यति। भविष्यन्त्येवंविधानि मे पुण्यानि। न निमेषमप्यत्र पदं कुर्याम्। इत्येवं कृताशंसमेव मां नीत्वा स चण्डालस्तदा दुर्दर्शनाकारवेषायै दूरतः स्थितः प्रणम्य 'एष स मया प्राप्तः' इति तस्यै चण्डालदारिकायै दर्शितवान्। सा तु प्रहृष्टतरवदना शोभनं कृतमिति तमभिधाय तत्करात्स्वकरयुगेनादाय माम्, 'आः पुत्रक प्राप्तोसि, सांप्रतं क्वापरं गम्यते, व्यपनयामि ते सर्वमिदं कामचारित्वम्' इत्यभिदधानैव धावमानचण्डालबालकोपनीतेऽधोश्यानलोमशदुर्गन्धिगोचर्मवध्रिकावनद्धे दृढबद्धदारुमयपानभोजनपात्रे मनागुद्घाटितद्वारे दारुपञ्जरे समं महाश्वेतावलोकनमनोरथैराक्षिप्यार्गलितद्वारा सा मामवदत्। यथात्र निर्वृतः संप्रति तिष्ठ। इत्यभिधाय

१ 'आवेष्ट्यमानम्' इति न.

तूष्णीमस्थात् । अहं तु तथा संरुद्धश्चेतस्यकरवम् । महासङ्कटे पतितोस्मि । यदि तावदावेदितात्मावस्थः शिरसा प्रणिपत्य मुक्तये विज्ञापयाम्येनां तदा य एव मे गुणो दोषतामापद्य बन्धायोपजातः स एव संवर्धितो भवति । साधु जल्पतीत्येवाहमनया ग्राहितः । काऽस्या मदीयया बन्धनपीडया पीडा । नाहमस्यास्तनयो न भ्राता न बन्धुः । अथ मौनमालम्ब्य तिष्ठामि । तत्रापि शाठ्यप्रकुपिता कदाचिदतोप्यधिकामवस्थां प्रापयति माम् । नृशंसतमा हि जातिरियम् । अथवा वरमितोप्यधिकमुपजातं न पुनश्चाण्डालैः सह वागपि विमिश्रिता । अपि च गृहीतमौनं निर्वेदात्कदाचिन्मुञ्चत्येव । वदंस्तु पुनर्न मोक्तव्य एवाहमनया । अपि च यद्दिव्यलोकभ्रंशो यन्मर्त्यलोके जन्म यत्तिर्यग्जातौ पतनं यच्चाण्डालहस्तागमनं यच्चेदमेवंविधं पञ्जरबन्धदुःखं सर्व एवायमनियतेन्द्रियत्वस्यैव दोषः । तत्किमेकया वाचा । सर्वेन्द्रियाण्येव नियमयामि । इति निश्चित्य मौनग्रहणमकरवम् । आलप्यमानोप्यातर्ज्यमानोप्याहन्यमानोपि त्रुट्यमानोपि च बलान्न किंचिदप्यवदम् । केवलमुच्चैश्चीत्कारमेवामुञ्चम् । उपनीतेपि च पानाशने तं दिवसमनशनेनैवात्यवाहयम् । अन्येद्युश्चातिक्रामत्यशनकाले मे दूयमाने हृदये च सा स्वपाणिनोपनीय नानाविधानि पक्कान्यपक्कानि च फलानि सुरभिशीतलं च पानीयमप्रतिपन्नतदुपभोगं मामारोपितलोचना स्निह्यन्तीवावोचत् । क्षुत्पिपासार्दितानां हि पशुपक्षिणां निर्विचारचित्तवृत्तीनामुपनतेष्वाहारेष्वनुपयोगो न सम्भवत्येव । तद्यद्येवंविधस्त्वं कोपि भोज्याभोज्यविवेककारी पूर्वजातिस्मरोऽस्मदीयमाहारं परिहरसि । तथापि तावद्भक्ष्याभक्ष्यविवेकरहितायां तिर्यग्जातौ वर्तमानस्य ते किं वाऽभक्ष्यम् । यन्न भक्षयसि । येन चोत्कृष्टतमां जातिं प्राप्यात्मनैवेदृशं कर्म कृतं येन तिर्यग्योनौ पतितः स किमपरं विचारयसि । प्रथममेवात्मा न विवेके स्थापितः । अधुना स्वकर्मोपात्तजातिसदृशमाचरतस्ते नास्त्येव दोषः । येषां च भक्ष्याभक्ष्यनियमोऽस्ति तेषामप्यापत्काले

प्राणानां सन्धारणमभक्ष्योपयोगेनापि तावद्विहितम् । किं पुनस्त्वादृशस्य । न चेदृशं किंचिदप्याहाराय मयोपनीतं यादृशेन चाण्डालाशनशङ्का समुत्पद्यते । फलानि तु ततोऽपि प्रतिगृह्यन्त एव । पानीयमपि चाण्डालभाण्डादपि भुवि पतितं पवित्रमेवेत्येवं जनः कथयति । तत्किमर्थमात्मानं क्षुधा पिपासया वा पातयसि । यन्न भक्षयस्यमूनि मुनिजनोचितानि वनफलानि न पिबसि वा पानीयमिति । अहं तु तेन तस्याश्चाण्डालजात्यनुचितेन वचसा विवेकेन च विस्मितान्तरात्मा तथेति प्रतिपद्य शापनिर्विण्णो घृणां परित्यज्य जीविततृष्णया क्षुत्पिपासोपशमायाशनक्रियामङ्गीकृतवानस्मि । मौनं तु पुनर्नात्याक्षम् ।

एवमतिक्रामति च काले क्रमेण तरुणतामापन्ने मय्येकदा प्रभातायां यामिन्यामुन्मीलितलोचनोऽद्राक्षमस्मिन्कनकपञ्जरे स्थितमात्मानम् । सापि चाण्डालदारिका यादृशी तादृशी देवेनापि दृष्टैव । सकलमेव तत्पक्कणममरपुरसदृशमालोक्य चापगतचाण्डालवसतिसंवेगो विस्मितान्तरात्मा किमेतदिति कुतूहलात्प्रष्टुकामो यावन्न परित्यजाम्येव मौनं तावदेषा मामादाय देवपादमूलमायाता । तत्केयं किमर्थमनया चाण्डालतात्मनः ख्यापिता किमर्थं वाहं बद्धो बद्धो वा किमर्थमिहानीत इत्यत्र वस्तुन्यहमपि देव इवानपगतकुतूहल एवेति ।

राजा तु तच्छ्रुत्वा समुपजाताभ्यधिककुतूहलस्तदाह्वानाय पुरःस्थितां प्रतीहारीमादिदेश । नचिरादेव तयोपदिश्यमानमार्गा प्रविश्य सा पुरस्तादूर्ध्वस्थितैव राजानमभिभवन्ती धाम्ना प्रागल्भ्येन बभाषे । भुवनभूषण रोहिणीपते तारारमण कादम्बरीलोचनानन्दचन्द्र सर्वस्त्वयास्य दुर्मतेरात्मनश्च पूर्वजन्मवृत्तान्तः श्रुत एव । अत्रापि जन्मनि यथायं निषिद्धोपि पित्रा काम-

१ 'चाण्डालदारिकामीदृशीं यादृशी' इति **न.**

रागान्धः पितुराज्ञामुल्लङ्घ्य वधूसमीपं प्रस्थितः तथाप्यनेन स्वयमेव कथितम्। तदहमस्य दुरात्मनो जननी श्रीः। तथा प्रस्थितमेनं दिव्येन चक्षुषा दृष्ट्वास्य पित्राहं समादिष्टास्मि। 'सर्व एव ह्यविनयप्रवृत्तोऽनुतापाद्विना न निवर्तते। तदयं ते तनयः कदाचिदस्या अपि तिर्यग्जातेरधस्तात्पतति। तद्यावदिदं कर्म न परिसमाप्यते तावदेनं मर्त्यलोक एव बद्ध्वा धारय। यथा चानुतापोऽस्य भवति तथा प्रतिविधेयमस्य' इति। तदस्य विनयायेदं विनिर्मितं मया। सर्वमधुना तत्कर्म परिसमाप्तम्। शापावसानसमयो वर्तते। शापावसानेन च युवयोः सममेव सुखेन भवितव्यमिति त्वत्समीपमानीतो मयायम्। अत्रापि यच्चाण्डालजातिः ख्यापिता तल्लोकसम्पर्कपरिहाराय। तदनुभवतां संप्रति द्वावपि सममेव जन्मजराव्याधिमरणादिदुःखबहुले तनू परित्यज्य यथेष्टजनसमागमसुखम्। इत्यभिदधानैव सा झटिति रणद्भूषणारवबधिरितान्तरिक्षमुत्फुल्लोकलोचनोद्वीक्षिता क्षितेर्गगनमुदपतत्।

अथ राज्ञस्तद्वचनमाकर्ण्य संस्मृतजन्मान्तरस्य 'सखे वैशम्पायनाख्यपुण्डरीक दिष्ट्या तुल्यकालक्षयमेवावयोः शापावसानं सञ्जातम्' इत्यभिदधत एवाकर्णाकृष्टकार्मुको मकरकेतुरग्रतः परमास्त्रं कादम्बरीं कृत्वा जीवितापहरणाय प्रतिरोधक इव निरुद्धसर्वाशो[1]ऽन्तरा पदं चकार। तत्पदाक्रान्तिनिर्वासितमिव कादम्बरीशरणमुपजगामान्तःकरणम्। तन्मार्गणाभिहतिभीता इव देहमुत्सृज्य निर्जग्मुरजडाः श्वासमरुतः। तद्बाणपक्षवाताहतमिवाकम्पत तरलं शरीरम्। तच्छरशल्यभरालसोत्कण्टकिनी तनुरजायत। तद्धिशिखरजोरूषितमिव नयनयुगलमश्रुजलमुत्ससर्ज। आपाण्डुतां च सद्यो वदनलावण्यमयासीत्। तद्धनुर्गुणध्वानाकर्णनोद्वेजितमिव हृदयवेदनाकूणितत्रिभागं नयनयुगलमभवत्। अन्तर्ज्वलिष्यतो मदनदहनस्य धूमोपहतमिव वेपमानमधरकिसलयं

१ 'सर्वांशो' इति न.

शोषमगात् । तत्तापविरसमाननान्निष्पीडितं सरागं हृदयमिव ताम्बूलमपतत् । आर्द्रस्य दारुणो द्रव इव दह्यमानस्याङ्गेभ्यो निरगमत्स्वेदः । मदनशरकीलितानीव तावतैव क्षणेनाङ्गानि परवशान्यजायन्त । तथा च कादम्बरीं पुरस्कृत्य कुसुमधन्वनायास्यमानस्य तदवयवरूपशोभाविनिर्जितानि तापापहरणक्षमाण्यपि तस्याकिंचित्कराण्यभवन् । तथा हि । कमलकिसलयानि पाणिपादेन, कुवलयदलस्रजो दृष्ट्या, मणिदर्पणाः कपोलेन, मृणालानि बाहुलतिकया, शशाङ्करश्मयो नखमयूखैः, घनसारधूलिः स्मितप्रभया, मुक्तादामानि दशनकिरणैः, अमृतकरबिम्बं मुखेन, ज्योत्स्ना लावण्येन, मणिवेदिकाकुट्टिमानि नितम्बेन । एवं च विहतसर्वबाह्यप्रक्रियस्य हृदयेप्यसुखायमानसकलान्यविनोदस्य तामेवाभिध्यायतस्तामेवोत्प्रेक्षमाणस्य तामेवाभिलषतस्तामेव पश्यतस्तामेवालपतस्तामेवालिङ्गतस्तया सह तिष्ठतस्तां प्रकोपयतस्तामनुनयतस्तस्याः पादयोः पततस्तया सह केलिं कुर्वतस्तां रममाणस्य मुक्तसर्वान्यक्रियस्य दिवाप्यनुन्मीलितलोचनस्य रात्रावप्यनुपजातनिद्रस्य सुहृज्जनमप्यसंभाषयतः कार्योपगतानप्यजानतो गुरुजनमप्यनमस्यतो धर्मक्रियामप्यकुर्वाणस्य सुखादप्यनर्थिनो दुःखादप्यनुद्विजमानस्य मरणादप्यबिभ्यतो गुरुभ्योप्यपेतलज्जस्यात्मन्यपि विगलितस्नेहस्य किं बहुना कादम्बरीसमागमेप्यनुद्यमस्य केवलमस्य मुहुर्मुहुर्मूर्छोपगमच्छलेन जीवितोत्सर्गयोग्यामिव कुर्वतो विहस्तेनापि प्रतिपन्नविविधोपकरणेन गलितनयनपयसाप्युच्छुष्काननेन मुषितवचनावकाशेनापि वैशम्पायनाक्रोशनपरेणानवरतमा चरणाद्विकीर्णचन्दनचर्चेण चरणतलनिवेशितार्द्रारविन्दिनीदलेन करार्पितकर्पूरक्षोददन्तुरतुषारखण्डेन हृदयविनिहितहिमार्द्रहारदण्डेन कपोलतलस्थापितस्फटिकमणिदर्पणेन ललाटतटघटितचन्द्रमणिनांसदेशावस्थापितमृणालनालेन कदलीदलव्यजनवाहिनानर्तिततालवृन्तेन जलार्द्रानिलसञ्चारिणा कुसुमतल्पकल्पनाकुलेन धारागृहजलयन्त्रप्रवर्तनाहृतार्तिना मणिकुट्टिमक्षालनाग्रहस्तेन च सजल-

किञ्जल्कजलजोपचारप्रकरसंभ्रान्तेन च शिशिरभूगृहाभ्यन्तरप्रत्यवेक्षणदक्षेण चोद्यानदीर्घिकातटलतागहनमण्डपसेकसन्तापहारिणा च मलयजरसचन्द्रार्द्रजलचन्द्राश्रयावधानदानोद्यतेन चाप्तपरिजनेनोपचर्यमाणस्यापि काष्ठीभूतदेहस्य दाहक्षमो झटित्येवारुरोह परां कोटिं कामानलो राज्ञ एव तुल्यावस्थस्य महाश्वेतोत्कण्ठया पुण्डरीकात्मनो वैशम्पायनस्य च ।

तस्मिन्नेव चान्तरे तत्सन्धुक्षणायेव प्रवर्तयन्सरसकिसलयलतालास्योपदेशदक्षं दक्षिणानिलम्, आलोलरक्तपल्लवप्रालम्बान्कम्पयन्नशोकशाखिनः, वाञ्छितमुकुलमञ्जरीभरेणानम्रयन्बालसहकारान्, उत्कोरकयन्कुरबकैः सह बकुलतिलकचम्पकनीपान्, आपीतयन्किकिरातैः ककुभान्, विकिरन्नतिमुक्तकामोदम्, उद्दामयन्किंशुकवनानि,निरङ्कुशयन्कामिजनमनांसि, निर्मूलयन्मानम्,अपमार्जयँल्लज्जाम्, अपाकुर्वन्कोपम्,अपनयन्ननुनयव्यवस्थाम्,आस्थापयन्हठचुम्बनालिङ्गनरतस्थितिम्, समुल्लासयन्मकरध्वजरक्तध्वजानिव किंशुकानि, सकलमेव महारजतमयमिव रागमयमिव मदनमयमिवोन्मादमयमिव प्रेममयमिवोत्सवमयमिवौत्सुक्यमयमिव जनयञ्जीवलोकम्, किसलयितसर्वकान्तारकाननोपवनतरुरुत्फुल्लचूतद्रुमामोदवासितदशाशान्तरो मधुमदमधुरकोकिलालापदुःखिताध्वगजनश्रुतिरनवरतमकरन्दसीकरासारदुर्दिनोन्मादितसकलजीवलोकहृदयो मदाकुलभ्रमद्भ्रमरझंकारकातरितविरहातुरमनोवृत्तिरात्मसम्भवैकोल्लासकारी भरात्परावर्तत सुरभिमासः ।

येन च कुसुमधन्वनः परमास्त्रेण मधुना पर्याकुलितहृदया कादम्बरी संप्राप्ते भगवतः कामदेवस्य महे महता प्रयत्नेन कथं कथमप्यतिवाहितदिवसा श्यामायमानदशदिशि सायाह्ने स्नात्वा निर्वर्तितकामदेवपूजा तस्य पुरश्चन्द्रापीडमतिसुरभिशीतलैः स्नापयित्वाम्भोभिरा चरणाद्विलिप्य मृगमदामोदिना हरिचन्दनेन सुरभिकुसुमस्रग्भिरुद्ग्रथितं कुन्तलकलापं कृत्वैककर्णार्पितसकिसलयाशोककुसुमस्तबककर्णपूरं कर्पूरकुसुमप्रायैः प्रसाध्याभरणविशेषै-

विस्मृतनिमेषापिबन्तीव भावार्द्रया दृशा सुचिरमालोक्योत्कण्ठानिर्भरा पुनः पुनर्निःश्वस्योत्कम्पमाना साध्वसेन स्विन्नसर्वाङ्गी समुत्कण्टकिततनुरुच्छुष्यदधरवदना महाश्वेतावलोकनभयान्मुहुर्मुहुर्दिक्षु विक्षिप्तोच्चकितदृष्टिरतिचिरमिवोपसृत्य पुनः पुनः स्थित्वाविष्टेव परवती परित्याजिता बलाल्लज्जया सहाबलाजनसहजां भीतिं भगवता भुवनत्रयोन्मादकारिणा मन्मथेनात्मानमपारयन्ती सन्धारयितुमेकान्ते निःसहा सहसा तमभिपत्य मुकुलितनयनपङ्कजा जीवन्तमिव निर्भरं कण्ठे जग्राह।

चन्द्रापीडस्य तु तेनामृतसेकाह्लादिना कादम्बरीकण्ठग्रहेण सद्यः सुदूरगतमपि कण्ठस्थानं पुनर्जीवितं प्रत्यपद्यत। दिवसक्लमामीलितं कुमुदमिव शरज्ज्योत्स्नाभिपातादुच्छ्वसितमा बन्धनाद्धृदयम्। उषःपरामृष्टेन्दीवरमुकुललीलयोदमीलत्कर्णान्तायतं चक्षुः। अम्भोरुहविभ्रमेण चाजृम्भत वदनम्। एवं च सुप्तप्रतिबुद्ध इव प्रत्यापन्नसर्वाङ्गचेष्टश्चन्द्रापीडस्तथा कण्ठलग्नां कादम्बरीं चिरविरहदुर्बलाभ्यां दोर्भ्यां गाढतरं कण्ठे गृहीत्वा वाताहतां बालकदलीमिव भयोत्कम्पमानाङ्गयष्टिमुद्गाढतरामीलिताक्षीं वक्षस्येव प्रवेष्टुमीहमानां न मोक्तुं न ग्रहीतुमात्मना पारयन्तीं श्रोत्रहृदयग्राहिणानुभूतपूर्वेण स्वरेणानन्दयन्नवादीत्।

भीरु परित्यज्यतां भयम्। प्रत्युज्जीवितोस्मि तवैवामुना कण्ठग्रहेण। त्वं खल्वमृतसम्भवादप्सरसां कुलादुत्पन्ना। किं न स्मरसि तन्मे वचनमिदम्। तत्तेजोमयं वपुः स्वत एवाविनाशि विशेषतोऽमुना कादम्बरीकरस्पर्शेनाप्यायितमिति। तदेतावन्त्येव दिनानि पाणिना ते स्पृश्यमानोपि न यत्प्रत्युज्जीवितोस्मि तच्छापदोषात्। अद्य तु स मे द्वितीयवारं त्वदर्थमेवानुभूतदुर्विषहमदनज्वरदाहवेदनापरमदुःखस्य व्यपगतः शापः। परित्यक्ता सा मया त्वद्विरहदुःखदायिनी मानुषी शूद्रकाख्या तनुः। एषापि च तवास्यां रुचिरुत्पन्नेति त्वत्प्रीत्या प्रतिपन्ना पालिता च। तदयं लोकश्चन्द्रलोकश्च ते द्वावप्यधुना चरणतलप्रतिबद्धौ। अपि च

प्रियसख्या अपि ते महाश्वेतायाः प्रियतमो मयैव सह विगतशापः सञ्जातः । इत्यभिदधत्येव चन्द्रापीडशरीरान्तरितवपुषि चन्द्रमसि चन्द्रलोकावस्थानलग्नममृतपरिमलमेव केवलमधिकमुद्वहन्नङ्गैरन्यतमस्तादृशेनैव वेषेण यादृशेन महाश्वेतौत्कण्ठ्योपरतस्तथैव कण्ठेनैकावलीं धारयंस्तथैवाकल्पनिःसहैरङ्गैस्तथैवापाण्डुक्षामकपोलवाहिना मुखेनाम्बरतलादवतरन्नदृश्यत कपिञ्जलकरावलम्बी पुण्डरीकः ।

दृष्ट्वा च तं दूरत एवोन्मुक्तचन्द्रापीडवक्षःस्थला कादम्बरी स्वयमेव धावित्वा दत्तकण्ठग्रहां महाश्वेतां पुण्डरीकागमनमहोत्सवेन यावन्न वर्धयत्येव तावदवतीर्य पुण्डरीकः परमोपकारिणे चन्द्रापीडवपुषे शशाङ्कायाढौकत । चन्द्रापीडस्तु तं कण्ठे गृहीत्वाब्रवीत् । ‘सखे पुण्डरीक यद्यपि प्राग्जन्मसम्बन्धाज्जामातासि तथाप्यनन्तरजन्माहितसुहृत्स्नेहसद्भावेनैव मया सह वर्तितव्यं भवता ।’ इत्येवं च वदत्येव चन्द्रापीडे चित्ररथहंसौ दिष्ट्या वर्धयितुं केयूरको हेमकूटमगमत् । मदलेखापि धावमाना निर्गत्य मृत्युंजयजपव्यग्रस्य तारापीडस्य विलासवत्याश्च पादयोः पतित्वा ‘देव देव्या सह दिष्ट्या वर्धसे प्रत्युज्जीवितो युवराजः समं वैशम्पायनेन’ इत्यानन्दनिर्भरमुच्चैर्जगाद । राजा तु तच्छ्रुत्वा शरीरसंस्कारविरहोद्गताविरलदीर्घपरुषपलितलोमशप्रकोष्ठाभ्यां दोर्भ्यां परिष्वज्य तां तदनु हर्षपरवशो विलासवतीं कण्ठेऽवलम्ब्य जराभङ्गवलिपरिशिथिलितमूलेन बाहुनोत्क्षिप्तोत्तरीयांशुकाञ्चलः स्वयमेवाशिक्षितलयविसंष्ठुलैः पदैर्नृत्यन्निवोत्फुल्लवदननरपतिसहस्रपरिवृतोऽम्भोजाकर इव मलयमारुतप्रेङ्खोलनाविवर्तितो मदलेखां क्वासौ क्वासाविति पुनः पुनः पृच्छन्पुनःपुनर्निर्विशेषहर्षवृत्तिं शुकनासं कण्ठे संभावयंस्तत्रैवागच्छत् । दृष्ट्वा च तथा पुण्डरीककण्ठे लग्नं चन्द्रापीडमानन्दनिर्भरः शुकनासमवादीत् । दिष्ट्या मया नैकाकिना तनयप्रत्युज्जीवनोत्सवसुखमनुभूतमिति । चन्द्रा-

१ ‘जराभङ्ग...तारापीडोऽभ्यधात्’ इत्येतन्नास्ति न–पुस्तके.

पीडस्तु तथा हर्षपरवशं पितरमालोक्य ससंभ्रमोन्मुक्तपुण्डरीकः पुरेव पृथ्वीतलनिवेशितशिराश्चरणयोरपतत्। अथ सत्वरोपसृतस्तं तथा प्रणतमुन्नमय्य तारापीडोऽभ्यधात्। पुत्र यद्यपि पिताहं तव शापदोषात्त्वपुण्यैर्वा सञ्जातस्तथापि जगद्वन्दनीयो लोकपालस्त्वम्। अपि च मय्यपि नमस्यो योंऽशः सोपि मया त्वय्येव संक्रामितः। तदुभयथापि त्वमेव नमस्कार्यः। इत्यभिदधदेव समं राजपुत्रलोकसहस्रैः प्रतीपमस्य पादयोरपतत्। विलासवती तु तथा पित्रा प्रणते तस्मिन्परितोषेण स्वाङ्गेष्विवासंमान्ती तं पुनः शिरसि पुनर्ललाटे पुनश्च कपोलयोश्चुम्बित्वा गाढतरं सुचिरमालिलिङ्ग। उन्मुक्तश्च मात्रोपसृत्य पुनः पुनः कृतनमस्कारः शुकनासं प्रणनाम। आशीःसहस्राभिवर्धितश्च तेनात्मनोपसृत्य यथानुक्रमं पित्रोः शुकनासस्य मनोरमायाश्चैष वो वैशम्पायन इति पुण्डरीकं विनयविलक्षावनम्रवदनमदर्शयत्।

तस्मिन्नेव च प्रस्तावे समुपसृत्य कपिञ्जलः शुकनासमवादीत्। एवं सन्दिष्टमार्यस्य भगवता श्वेतकेतुना। अयं खलु पुण्डरीकः संवर्धित एव केवलं मया। आत्मजः पुनस्तव। अस्यापि भवत्स्वेव लग्नः स्नेहः। तद्वैशम्पायन एवायमित्येवमवगत्याऽविनयेभ्यो निवारणीयः। परोऽयमिति कृत्वा नोपेक्षणीयः। यच्चापगतशापोऽप्यात्मसमीपं नानीतः तत्रवैवायमिति। अन्यच्चात्मानमस्मिन्नाचन्द्रकालीनायुषि स्थापयित्वा कृतार्थः संप्रत्यस्माद्दिव्यलोकादप्युपरिष्टाद्गन्तुमुद्यतं मे सत्त्वाख्यं ज्योतिरिति। शुकनासस्तु विनयावनतं पुण्डरीकं पाणिनांसेऽवलम्ब्य कपिञ्जलं प्रत्यवादीत्। कपिञ्जल सकलजगदाशयज्ञेन सता भगवता किमित्यादिष्टम्। सर्वथा स्नेहस्यायमसन्तोषः। इत्येवंविधैश्च पूर्वजन्मवृत्तान्तानुसरणस्मरणालापैः परस्परालोकनसुखोत्फुल्ललोचनानां सर्वेषामेव तेषामचेतितैव सा क्षणदा प्रभाता। प्रातरेव च सकलगन्धर्वलोकानुगतौ समं मदिरागौरीभ्यां चित्ररथहंसौ गन्धर्वराजावपि तत्रैवाजग्मतुः। आगतयोश्च तयोर्लज्जितात्मजोपगममुदितहृदययोर्जामातृदर्शनसमुत्फुल्लव-

दनयोस्तारापीडशुकनासाभ्यां सहानुभूतसम्बन्धकोचितसंवादकथयोः सहस्रगुण इव महोत्सवः प्रावर्तत ।

अथ प्रवर्तमान एव तस्मिंश्चित्ररथस्तारापीडमवादीत् । विद्यमाने स्वभवने किमर्थमयमरण्ये महोत्सवः क्रियते । अपि च यद्यप्यस्माकमयमेव परस्पराभिरुचिनिष्पन्नो धर्म्यो विवाहस्तथापि लोकसंव्यवहारोऽनुवर्तनीय एव । तद्गम्यतां तावदस्मदीयमवस्थानम् । ततः स्वभूमिं चन्द्रलोकं वा गमिष्यथ । तारापीडस्तु तं प्रत्यवादीत् । गन्धर्वराज यत्रैव निरतिशयं सम्पत्सुखं तदेव वनमपि भवनम् । तदीदृशं क्वापरत्र मया सम्पत्सुखं प्राप्तम् । अन्यच्च संप्रति सर्वगृहाण्येव मया जामातरि ते संक्रामितानि । तद्वयस्य वधूसमेतं तमेवादाय गम्यतां गृहसुखानुभवनायेति । चित्ररथस्तु तथाभिहितो राजर्षे यथा ते रोचत इत्युक्त्वा चन्द्रापीडमादाय हेमकूटमगात् । गत्वा च चित्ररथः कादम्बर्या सह समग्रमेव स्वं राज्यं चन्द्रापीडाय न्यवेदयत् । पुण्डरीकायापि समं महाश्वेतया निजपदं हंसः । तौ तु हृदयरुचितवधूलम्भमात्रकेणैव कृतार्थौ न किंचिदप्यपरं प्रत्यपद्येताम् ।

अन्यदा जन्माभिवाञ्छितहृदयवल्लभलाभमुदिता सर्वस्वजनमध्योपगमननिर्वृतापि कादम्बरी बाष्पोत्तरललोचना विषण्णमुखी वासभवनगतं चन्द्रापीडमूर्तिं चन्द्रमसमप्राक्षीत् । आर्यपुत्र सर्वे खलु वयं मृताः सन्तः प्रत्युज्जीविताः परस्परं संघटिताश्च । सा पुनर्वराकी पत्रलेखास्माकं मध्ये न दृश्यते । न विद्मः किं तस्याः केवलाया वृत्तमिति । चन्द्रापीडमूर्तिश्चन्द्रमास्तच्छ्रुत्वा प्रीतान्तरात्मा तां प्रत्यवादीत् । प्रिये कुतोत्र । सा हि खलु मद्दुःखदुःखिनी रोहिणी शप्तं मामुपश्रुत्य कथं त्वमेकाकी मर्त्यलोकनिवासदुःखमनुभवसीत्यभिधाय निवार्यमाणापि मया प्रथमतरमेव मच्चरणपरिचर्यायै मर्त्यलोके जन्माग्रहीत् । इतश्च जन्मान्तरं गच्छता मया मदुपरमसमुन्मुक्तशरीरा पुनरपि मर्त्यलोकमवतरन्ती बलादावर्ज्यात्मलोकं विसर्जिता । तत्र पुनस्तां

द्रक्ष्यसीति। कादम्बरी तु तच्छ्रुत्वा रोहिण्यास्तयोदारतया स्नेहलतया महानुभावतया पतिव्रततया पेशलतया च विस्मितहृदया परं लज्जिता न किंचिदपि वक्तुं शशाक।

अत्रान्तरे जन्मद्वयाकाङ्क्षितं कालप्रभोश्चन्द्रमसः कादम्बरीसंभोगसुखमिवोपपादयितुमपससार वासरः। अनुरागपताकेवोल्लसदपरसंध्यावधूत्रपावरणायेव वितस्तार वासतेयी। चन्द्रोदयाभिरामं च समग्रमेव जगदभवत्। एवं च भरेणावतीर्णायां रजन्यां चन्द्रापीडश्चिराभिलषितमुन्मीलितनयनकुवलयमुत्त्रस्तनीवीप्रसृतकरनिवारणानुबन्धमनुभूतप्रत्यालिङ्गनसुखमभिप्रार्थितसुरतपरिसमाप्तित्रपासुभगं कादम्बरीप्रथमसुरतसुखमनुभूयैकदिवसमिव दशरात्रं स्थित्वा परितुष्टहृदयाभ्यां श्वशुराभ्यां विसर्जितः पितुः पादमूलमाजगाम।

आगत्य च समकालमेवानुभूतक्लेशं राजलोकमात्मसमं कृत्वा समारोपितराज्यभारः पुण्डरीके परित्यक्तसर्वस्वकार्ययोः पित्रोः पादावनुचरन्, कदाचिदत्यद्भुतोत्फुल्लनयननैगमजनावलोकितो जन्मभूमिस्नेहादुज्जयिन्यां, कदाचिद्गन्धर्वराजगौरवेणानुपमरमणीयतममहिम्नि हेमकूटे, कदाचिदमृतपरिमलाधिवाससुरभिशिशिरसर्वप्रदेशहारिणि रोहिणीबहुमानेन चन्द्रलोके, कदाचिदहर्निशोत्फुल्लसहस्रपत्रनिवहोदकवाहिनि पुण्डरीकप्रीत्या लक्ष्मीनिवाससरसि, कादम्बरीरुच्या च सर्वत्रैवापरेष्वपि रम्यतरेषु तेषु तेषु स्थानेषु तया सह जन्मद्वयाकाङ्क्षयैवापरिसमाप्तान्यपुनरुक्तानि च तानि तानि न केवलं चन्द्रमाः कादम्बर्या सह कादम्बरी महाश्वेतया सह महाश्वेता तु पुण्डरीकेण सह पुण्डरीकोपि चन्द्रमसा सह परस्परावियोगेन सर्व एव सर्वकालं सुखान्यनुभवन्तः परां कोटिमानन्दस्याध्यगच्छन्।

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१ 'कालं' इति न; 'कालप्रभोश्चन्द्रमसः' इत्येतन्नास्ति क-पुस्तके.

NOTES

ON

Kâdambarî (Uttarabhâga).

Pattralekhâ describes to Chandrâpîḍa the state of the love-sick heart of Kâdambarî, the heroine of Bâṇa's romance. In the midst of this description, Bâṇa was cut off by the iron hand of Death and the story came to an abrupt stop. Bâṇa's dutiful son took up the thread of the narrative where it had been left by his father and finished the romance.

P. 1. Verse 1. Following the custom of ancient Sanskrit writers, Bâṇa's son begins his part of the work by performing what is called मङ्गल. A मङ्गल usually consists of a salutation or benediction. The performance of मङ्गल was deemed necessary for the removal of obstacles and for the safe completion of the work undertaken. Note the words of पतञ्जलि 'माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं सिद्धशब्दमादितः प्रयुङ्क्ते । मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च सिद्धार्था यथा स्युरिति' महाभाष्य Vol. 1 p. 7 (Kielhorn). Construe ययोः देहद्वयार्धघटनारचितं एकं शरीरं अनुपलक्षितसन्धिभेदम् (अस्ति) तौ सृष्टेः गुरू गिरिसुतापरमेश्वरौ सुदुर्घटकथा-परिशेषसिद्ध्यै वन्दे. देह...रचितम्—(देहयोः द्वयं तस्य अर्धे तयोर्घटना तया रचितम्)—formed from the union of the two halves (अर्धे) of two bodies. It was supposed that पार्वती by her penance shared half of S'iva's body. बाण is very fond of representing शिव as अर्धनारीश्वर, half male, half female, the left portion corresponding to पार्वती. Note 'देहार्धप्रविष्टहरगर्वितगौरीविजिगीषयेव सर्वाङ्गानुप्रविष्टमन्मथदर्शितसौभाग्यविशेषाम्' p. 188 of P; 'देव्या हि गौर्या तपसः प्रभावादतिदुरासदं स्मरारेरपि यावदासादितं देहार्धपदम्' p. 322 of P. (p. 79 of this book). Compare also कुमारसम्भव VII 28 'अखण्डितं प्रेम लभस्व पत्युरित्युच्यते ताभिरुमा स्म नम्रा । तया तु तस्यार्धशरीरभाजा पश्चात्कृताः स्निग्धजनाशिषोऽपि ॥.' अनुप...भेदम्—अनुपलक्षितौ सन्धिश्च भेदश्च यस्य तत् (शरीरम्) whose points of combination and division are not observed. The idea seems to be that the halves of the bodies of शिव and पार्वती are so closely combined that it is impossible to show definitely the spot where they are joined and to separate them one from the other. Ar. reads 'सन्धिबन्धम्'. सुदुर्घट...सिद्ध्यै—सुदुर्घटः कथापरिशेषः तस्य सिद्धिः तस्यै—for the completion of the

supplement (परिशेषः) to the story which (supplement) it is very difficult (for me) to combine (imperceptibly with my father's work). Or we may dissolve सुदुर्घटः कथापरिशेषः तस्मिन् सिद्धिः तस्यै—for success in the completion (परिशेषः) of the story which it is hard to accomplish. सृष्टेर्गुरू the parents of creation; compare रघुवंश I. 1. 'जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ.' It should be noticed that the reference to the अर्धनारीश्वर form of शिव in the मङ्गलाचरण is most appropriate as Bâṇa's son wants to continue his father's story in such a way that the two parts should form one harmonious whole in which the joining line should be as imperceptible as that along which the two halves of the अर्धनारीश्वर meet. For the difference between कथा and आख्यायिका see Introduction.

Page 1. Verse 2. Construe येन व्याधूत....वक्त्रं हस्ताग्र...चक्रं नृसिंहरूपं सपदि आविष्कृतं तमपि विश्वसृजं नारायणं नमामि. In this verse the poet salutes the man-lion form of विष्णु. व्याधूत...वक्त्रं—व्याधूतानां केसराणां सटा ('व्रतिनस्तु सटा जटा' इत्यमरः) समूहः तया विकरालं भीषणं वक्त्रं यस्य—Whose face was terrible on account of the mane that was tossed about. हस्ताग्र...चक्रम् (हस्ताग्रेषु विस्फुरितानि शङ्खगदासिचक्राणि यस्य) in whose hands shine the conch, the mace, the sword and the quoit. विष्णु has four arms in which he bears the four mentioned above. 'शङ्खो लक्ष्मीपतेः पाञ्चजन्यश्चक्रं सुदर्शनः। कौमोदकी गदा खड्गो नन्दकः' इत्यमरः. This verse gives the names of the conch &c. of विष्णु. आविष्कृतं manifested. सपदि—at once. On सपदि Ar. comments 'अत्यन्तदुर्घटस्य नृसिंहरूपस्य कल्पना अनायासेन आसीदिति.' As to the force of अपि, note the following from Ar. 'तमपीत्यपिशब्देन असौ नारायणो दुर्घटघटनापण्डितः न केवलं पूर्वोक्तदेवतामिथुनमेव.' विश्वसृजम् विश्वं सृजतीति विश्वसृट् तम्. Note that the reference to the नृसिंहावतार of विष्णु is very appropriate as there was a happy blending of the fierce lion form with the charming human personality of विष्णु wearing शङ्ख &c. in his hands.

Page 1. Verse 3. यम्, यतः and येन refer to तं पितरम्. एव may be construed with यम्. आर्य...लोकः that noble man whom alone people honour in every house. पुण्यैः...लाभः—from whom, through the power of my merit (accumulated in past lives), I received my being (*i. e.* I was born). The meaning is that he must surely have had a vast store of merit to have been born of such a worthy father. आत्मलाभः शरीरलाभः जननमित्यर्थः. N reads कृतस्य and explains it as 'कृतस्य निष्पादितस्य मम यतो बाणादात्मलाभः देहसंबन्धो जात इति शेषः'. But it is not a good reading. अनन्यशक्या—अन्यस्य शक्या अन्यशक्या न अन्यशक्या अनन्यशक्या—that was impossible for any one

else. वागीश्वरम्—वाचः ईश्वरम् प्रभुम् the lord of speech, one who has perfect command over language. पितरमेव—It is hard to show what force एव has. We may say that Bâṇa's son wants to salute after शिव and विष्णु his father alone, as he honoured him next only to the gods शिव and विष्णु. He paid so much respect to no other mortal.

Verse 4. Construe पितरि दिवं याते तद्वचसैव सार्धं यः कथाप्रबन्धः भुवि विच्छेदम् आप तदसमाप्तिकृतं सतां दुःखं विलोक्य स मया प्रारब्ध एव न कवित्वदर्पात्. तद्वचसैव......प्रबन्धः that composition of the story which came to an end on this earth together with the words (the voice) of my father. He means that just as death silenced my father's voice, so it brought the story to an end. तस्य (कथाप्रबन्धस्य) असमाप्तिः तया कृतं due to the non-completion of that composition of the romance. Bâṇa's son in this verse says that he began the remainder of the work as a pious duty and not through the pride of being a poet.

Verse 5. Construe गद्ये...भावः as गुरुणा (पित्रा बाणेन) गद्ये कृतेऽपि यत् तथा अक्षराणि निर्गतानि स मे (मम) पितुरेव (बाणस्यैव) अनुभावः (सामर्थ्यम्). गद्ये ...भावः that words flow (from me) even after my father composed this prose work is surely the gift of my father himself. The idea seems to be:—The wonderful work of Bâṇa would induce the listener to remain silent after hearing it; it would not prompt him to write something in the same strain; that I attempt to do this is due to my father, I draw my inspiration from him. Ar. reads वदनाद्वचांसि for तु तथाक्षराणि and प्रभावः for अनुभावः. His comment is 'गुरुणा गद्ये कृतेऽपि मे वदनाद्वचांसि निर्गच्छन्तीति यत् सोऽपि तस्य प्रभावः। अपिशब्देन तद्गुरुगद्यश्रोतुः कवेः अपगतदर्पत्वाद्वाचो वक्त्रान्न निर्गच्छन्तीति भावः'. N comments 'स्वशरीरमोचनसमये तथा तेनानुगृहीतो यथाग्रेतनकथापूरकगद्यावली तत्समानाकारैवाविरभूदिति भावः'. This means that at the moment of his death, Bâṇa gave his son some hints which enabled him finish the story. To us this explanation looks prosaic and unsatisfactory. The one given by us above is better. In एक...द्रवाय the author supports his assertion by an illustration. एक...द्रवाय एकः केवलः ('एके मुख्यान्यकेवलाः' इत्यमरः) प्लवः प्रवाहः यस्य सः अमृतरसः तस्य आस्पदं (स्थानं) यः चन्द्रः तस्य पादाः (किरणाः) तेषां सम्पर्कः. मृगाङ्कमणेः चन्द्रकान्तमणेः द्रवाय स्रवाय भवतीति शेषः—Translate—The mere contact of the rays of the moon who is the abode of nectar that flows in a single stream causes the moonstone to ooze. The propriety of the word एक is:—there is no second stream of nectar; there is only a single one in the moon. Just as the nectary rays of the moon

draw out moisture from the moonstone, so the words of the father (Bāṇa) inspire the son to put forth his efforts to finish the tale; they (the words of Bâṇa) draw out his eloquence. Just as the moonstone would have remained dry without the rays of the moon, so the son would have known no eloquence if his father's words had not inspired him.

P.2. Verse 6. तन्मयतामुपेत्य—being absorbed in it, becoming undistinguishable from it. स्फीताः full, flooded. Ar. reads 'सीतास्समुद्रमितरा अपि वीक्ष्य यान्तीः' and comments 'सीतालाङ्गलपद्धतिवाहिन्यो वर्षधाराः'. आसिन्धुगामिनि reaching as far as the ocean *i.e.* spread over the whole world. कथानुघटनाय for the completion of this story (lit. for linking my writing with the story). मयापि—Ar. remaks 'अपिशब्देन स्वकीयासामर्थ्यं प्रकटितम्'. It should be noted that this verse also contains the same image as the preceding verse in other words. Here Bâṇa's eloquence is a mighty stream that reaches the ocean (becomes famous in the whole world) and that carries along with it other smaller streams. Bâṇa's son hopes that in the mighty current of his father's Muse his feeble effusion may be mixed up and may reach the goal.

Page 2. Verse 7. कादम्बरी...जनोऽयम् 'The whole world being intoxicated by the strong रस of कादम्बरी does not discern anything (cannot discriminate).' The words रस and कादम्बरी are श्लिष्ट (double-meaning). कादम्बरी means 'wine' and also 'the story' of that name. रस means 'the sentiments such as शृङ्गार &c.' and also 'sweetness, flavour.' यत् wherefore. भीतो...दधानः construe रसवर्णविवर्जितेन आत्मवचसाऽपि तच्छेषं (कादम्बरीशेषं) अनुसंदधानः (सन्धिं कुर्वाणः) न भीतोऽस्मि wherefore I am not afraid to join on to it (Bâṇa's Kâdambarî) a supplement in my own words that are devoid of रस and वर्ण. रस —The eight or nine sentiments such as शृङ्गार, वीर, करुण &c.; वर्ण may stand for fine words, words full of figures of speech. Ar. remarks वर्णशब्देन अक्षरानुप्रासः कान्तिश्च. The words रसवर्णविवर्जितेन suggest water, which as compared with wine, is devoid of sweetness (रस) and colour (वर्ण). Bâṇa's words are here a stream of wine which has so maddened the people that they may now be trusted not to mark the difference between wine and water (between the father's work and the son's handicraft).

Page 2. Verse 8. Construe यानि बीजानि गर्भितफलानि विकाशभाञ्जि वप्त्रैव उचितकर्मबलात् कृतानि उत्कृष्टभूमिविततानि च तानि एव पुष्टिं यान्ति तस्य तनयेन तु संहृतानि. In this verse, Bâṇa's son disclaims all invention on his part and says that he is simply carrying out to their

fullest developments all the elements contained in his father's work. He uses words that apply to the completion of the story by him and to the agricultural operation of sowing the seed and gathering the crop. बीजानि 'seeds'; 'germs of a story or plot.' बीज in the latter sense is defined as 'स्वल्पोद्दिष्टस्तु तद्धेतुर्बीजं विस्तार्यनेकधा'. बीज is the source of the final denouement, which is briefly alluded to at the beginning and which ramifies in various directions (as the story advances). गर्भितफलानि—गर्भितं फलं येषु—which contain the crop (as applied to seeds); which foreshadow the result (as applied to the germs of the story). The crop is potentially contained in the seeds. विकाशभाञ्जि विकाशं भजति इति विकाशभाक् तानि (बीजानि)—that sprout forth; that go on developing. वप्त्रैव by the sower himself; by the author himself (by Bâṇa). उचितकर्मबलात् उचितं योग्यं यत्कर्म जलसेकादिः तद्वशात्; पक्षे उचितं यत्कर्म कविव्यापारः विभावानुभावव्यभिचारिसंयोगात् रसादेः निष्पत्तिः तद्बलात् तद्वशात् कृतानि संस्कृतानि.उचित...कृतानि that were nurtured with proper acts such as watering &c. (in the case of seeds); that were set off by appropriate poetic descriptions. उत्कृष्टभूमिवितताानि that were cast in good soil (in the case of the seeds); that were spread over excellent ground (namely, the story of Kâdambarî). पोषं यान्ति (यान्ति is nom. plu. neuter of यात् present participle) that grow to ripeness (seeds); that are developed or that ramify in various ways. संहृतानि gathered; that are brought to a conclusion.

Ar. has a very long and interesting note on this verse. We shall quote a few extracts. "**बीजानि** कथानायकाः। बहुवचनेन चन्द्रापीडपुण्डरीकौ नायकौ कादम्बरीमहाश्वेते अपि नायिके उक्ते। 'धीरोदात्तगुणोत्तरो रघुपतिः काव्यार्थबीजं मुनिर्वाल्मीकिः फलति स्म यस्य चरितस्तोत्राय दिव्या गिरः' इति **मुरारि**कविनाऽपि काव्यार्थबीजमिति नायको विवक्षितः। **गर्भितफलानि** भविष्यत्प्रयोजनानि। चन्द्रमण्डलनिर्गतो दिव्यपुरुषः पुण्डरीकमुत्क्षिप्य अन्तरिक्षं गतो 'वत्से महाश्वेते न परित्याज्यास्त्वया प्राणाः पुनरपि तवानेन सह सङ्गमो भविष्यति' इत्यभिधाय गगनतलमुदपतदित्यनेन महाश्वेतापुण्डरीकौ भाविसमागमप्रयोजनगर्भौ उक्तौ।...**सुकोशभाञ्जि** शोभनभूतपूर्वकादम्बर्याख्यप्रबन्धभाञ्जि। ...... **उचितकर्मबलात्कृतानि** अभ्यस्तकर्मवशीकृतानि प्राक्तनकर्मपरतन्त्राणीत्यर्थः। महाश्वेता हेमकूटे कन्यान्तःपुरवर्तिनी कर्मवशाद्वामन्तिके...मासि...चैत्ररथं वनमच्छोदसरस्स्निष्णासया समुपासदत्। तदानीमेव कर्मवशाद्दिव्यलोकनिवासी पुण्डरीकोऽपि...अतिसुरभिपरिमलाकृष्टमहाश्वेतामानसामभिजातां पारिजातमञ्जरीं कर्णावतंसीकृतामुद्वहन् तीर्थनिषेवणधियाऽभ्यागमत्। दैववशादुभयोश्चक्षूरागः समुत्पन्नः। आसक्ताऽपि महाश्वेता सखीजनानुरोधात् जनन्या सह हेमकूटमगात्। तस्मिन्नेव दिने कपिञ्जलाहृताया महाश्वेताया आगमनात् प्रागेव पुण्डरीकः प्रचण्डतरमदनदहनज्वालाजालावलीढजीवितोऽभूत्। महाश्वेता च जातवैराग्या तापसीवेषमभजत्। एतदेतयोः कर्मवशत्वम्। ... **उत्कृष्टभूमिनिहितानि** एतेन नायका उत्कृष्टभूतानामखिलजगत्कारणानां हरिहरहिरण्यगर्भाणां भूमौ स्थाने प्रतिनि-

धिभात्वे निहिताः कविना कल्पिताः। कथमिति चेत्। श्वेतकेतुर्नाम दिव्यलोकनिवासी महामुनिर्नारायणस्यांशभूतः। ...भगवदवतारभूतं श्वेतकेतुं दिव्यमुनिमभिलषन्ती देवी लक्ष्मीः मन्दाकिन्यां...संकल्परतेन कृतार्था सती तस्मिन्नेव पुण्डरीके केवलं स्ववीर्यसंभवं हिरण्यगर्भं सूनुमजीजनत्...किं च हंसगौरीसम्भूतिः महाश्वेता च भारती विभावनीया। नो चेत्कथमस्या नीहारघनसारसुधांशुक्षीराम्बुधिस्फटिकशारदनीरदविशदा देहच्छविस्सम्भवति। 'चतुर्मुखमुखाम्भोज०' (काव्यादर्श I. 1) इति महाकवयो देवीस्वरूपविदो व्याचक्षते। ...हंसः परमात्मा गौरी तस्य शक्तिः तदुद्भूता व्योमबिन्दुनादादिपरिणता पश्यन्ती मध्यमा वैखरीति।...चन्द्रापीडोऽपि देवदेवस्य अष्टमूर्तेः मूर्तिसम्भूतस्य चन्द्रमसोऽवतारः इति प्रबन्धमुखोक्तत्वात् सुप्रसिद्धः। सोऽपि...भारत्याः प्रियसखीं कादम्बरीं च रूपधारिणीं गौरीं चकमे। इत्थं पुरुषोत्तमहिरण्यगर्भशङ्कराणामंशसंभवैः श्वेतकेतुपुण्डरीकचन्द्रापीडैर्महानायकैः लक्ष्मीसरस्वतीगौरीभिरुत्तमनायिकाभिः सह कथा प्रवर्तिता। तस्मादुत्कृष्टभूमिनिहितानीत्युक्तम्। **पोषं** अनुरागं गतानि...तान्येव बीजानि नायकाः **संभृतानि तस्य तनयेन** मया अत्रोत्तरभागे संयोजितानि). It will be noticed how the commentator draws out an esoteric connection of the principal characters with the highest divinities. He seems to have read सुकोशभाञ्जि for विकाश०, ०निहितानि for ०विततानि and संभृतानि for संहृतानि.

P. 2. l. 13.—p. 3. l. 22.—When Bâṇa breathed his last, he had brought the story to the point where पत्रलेखा was reporting to चन्द्रापीड the conversation that took place between herself and love-sick कादम्बरी. कादम्बरी said that she did not know in what words she should couch her message to चन्द्रापीड and dismissed thirteen different expressions as unsuitable. She then says that even if without a message from her चन्द्रापीड were to come out of regard for the entreaties of पत्रलेखा, she would not be able to receive him properly. **ll. 13—14** अपि च...दर्शनम्—In this and the following four sentences, what कादम्बरी means is:—even if चन्द्रापीड were brought back, कादम्बरी would be such a complete prey to the contending emotions of shame, embarrassment etc. that they, not she, would be the actors in what would follow and this is how they would act. Her identity would as it were be lost and in her place would stand the contending emotions of shame &c. न ददाति ...दर्शनम् (my sense of) shame, ashamed of fickleness (तरलता) would not show herself to the prince. Ordinarily women naturally possess लज्जा, वैलक्ष्य, भीति etc. That sense of shame is merged in the लज्जा which she felt at the thought of her unsteadiness in falling in love with चन्द्रापीड at first sight. That is, the meaning is 'कुमारस्य प्रथमागमने एव तिर्यग्विलोकनपुलकवेपथुदर्शिततरलतासंभूता महालज्जा मयि जागर्ति ततश्च तं कुमारं द्रष्टुं न पारयामि.' The following four sentences

should be construed in the same way. मनोभव...तिष्ठति—Embarrassment, being confused by the knowledge (on the part of चन्द्रापीड) of the changes wrought in me by love, would not stand in his presence (would flee from him). मनोभवस्य विकाराः तेषां वेदनया ज्ञानेन विलक्षं विस्मयान्वितम्. विलक्षस्य भावः वैलक्ष्यम्. l. 15 अप्रति...सर्पति Despondency (जडता), being chilled by the fear of not having (formerly) honoured him properly, would not approach him. न प्रतिपत्तिः (आदरः) अप्रतिपत्तिः तया साध्वसं तेन जडा. कादम्बरी did not herself receive the prince, but assigned that duty to her friend and so she is now afraid. Or अप्रतिपत्ति may be interpreted in another way. अप्रतिपत्ति...जडा chilled by the fear of not being accepted (by चन्द्रापीड). स्वय...लम्बते Lightness of heart (लाघव), being thoughtless enough to have approached him unbidden, will not lay hold of the certainty (स्थैर्य) of being accepted by him. कादम्बरी had come to see चन्द्रापीड of her own accord at moonrise after his first visit to her. This is लाघव in her. She is not now sure whether he would accept her. बलात्त......भवति fear itself, being afraid of the fault of bringing him back against his will, would not face him. कादम्बरी had formerly sent to चन्द्रापीड when he returned to his army चन्दनानुलेपन, ताम्बूल, कर्पूर, हार &c. with केयूरक, whose account of कादम्बरी's state induced him to return. ll. 17–23. अथ......न किंचित्. कादम्बरी said in the preceding lines that even if the prince were brought back, she could not receive him properly. Now she takes up the other alternative, *viz.* the supposition that he may not be induced to come. अथ कथंचित्...पादपतनेनापि...न किंचित्. If (अथ) it be not possible, for some reason, to bring him back even by falling at his feet on the part of my dear friend (पत्रलेखा) who strove out of affection for me, even then it matters very little. पारितः past pass. p. of पारय् 'to be able.' Peterson and K following the comment in N translate सुतरामेव न किंचित् by 'all will be over with me.' To us this seems to be wanting in good taste. कादम्बरी would be the last maiden to make such an open avowal. Besides the sense they draw from the words is far-fetched. The words गुरुजनत्रपया वा......अनिच्छया वा अस्य जनस्य उपरि contain the reasons why चन्द्रापीड may not be induced to come back to कादम्बरी. l. 18. त्रपया = लज्जया. राजकार्यानुरोधेन out of concern for the duties to be performed by a king. चिरा...सुखेन on account of the happiness (he felt) at the sight of his relatives whom he saw after a long time (as he had been engaged in दिग्विजय) and who were brought up with him (from his childhood). चिरात् अवलोकितः सहसंवर्धितश्च यः बन्धुजनः तस्य

दर्शनेन सुखं तेन. सुहृ...त्कण्ठया—सुहृदां मित्राणां मुखानि एव कमलानि तेषां अवलोकनं दर्शनं तस्मिन् उत्कण्ठा तया. पुन... हीर्षया from the desire of avoiding the trouble of coming back again (to हेमकूट). परिजिहीर्षा is a noun (*f.*) formed from the Desiderative of हृ with परि. निजगृहे अवस्थानं तस्मिन् रुचिः प्रीतिः तया. अनिच्छया...स्योपरि or on account of his not desiring this person (*i. e.* कादम्बरी). l. 23. किं चाधुना...जातम् what more has now happened (that he should be induced to come). P. 2. l. 24.—p. 3. l. 15. सैवाहं कादम्बरी...वीक्षिता. The principal sentence is सैवाहं कादम्बरी या अनेन कुमारेण (चन्द्रापीडेन)...हिमगृहे कुसुमस्रस्तरावलम्बिनी वीक्षिता. p. 3 ll. 1—6. **मधुमद...प्रदोषसमये** All the locatives from मधुमद...कूजिते to पुनरुक्त...जने qualify प्रदोषसमये (p. 3. l. 6). मधु...कूजिते—मधुमदेन मुखरं (वाचालं) मधुकराणां कुलं तस्य कलेन कोलाहलेन आकुलितं कोककामिनीनां (चक्रवाकवधूनां) करुणं कूजितं यस्मिन्—(evening) in which the piteous cries of chakravâka females are drowned in (आकुलित) the sweet hum of the swarm of bees that buzz about being intoxicated by honey. It was supposed by Sanskrit poets that the चक्रवाक male is separated from its mate at night and hence the चक्रवाककामिनीs are represented as crying piteously at the advent of evening. जनित...दुःखे—जनितं विरहिजनमनसां दुःखं येन. The approach of night is specially painful to separated lovers. P and K read ०कूजितजनित...दुःखे, which is not bad and would mean ०कूजितेन जनितं...दुःखं यस्मिन्. विकच...दिशि—विकचानि (विकसितानि) दलानि यस्य तत् अरविन्दानां वृन्दं तस्य निष्यन्देन मधुरसेन आनन्दितः (अत एव) मन्दः यः गन्धवहः (वायुः) तेन सुगन्धाः दश दिशः यस्मिन्. It would have been better if the reading of N 'निष्यन्दसुगन्धमन्दगन्धवाहानन्दित०' had been adopted in the text, as the compound is then more regular (निष्यन्दस्य सुगन्धेन परिमलेन मन्दः गन्धवाहः तेन आनन्दिताः दश दिशः यस्मिन्). With our reading सुगन्धाः दश दिशः is ungrammatical. विकसित...कुसुमायुधे—विकसितानां कुसुमानां आमोदेन मुकुलितः (एकीकृत्य स्थापितः दृढीभूतः इति यावत्) यः मानिनीनां मानस्य ग्रहः तस्य उन्मोचने दक्षः कुसुमायुधः यस्मिन्—in which Cupid was clever in loosening the knot (lit, grip) of the pride of offended women, that (knot) had been made tighter by the fragrance of full blown flowers. During the day the wounded pride of women against their faithless lovers had been growing as the flowers opened, but at the approach of night their pride began to give way. कर्पूर...पिण्डे—कर्पूरस्य क्षोदेन (चूर्णेन) मिश्रः चन्दनपङ्कपिण्डः यस्मिन्. कुपित...जने when the servants were garrulous with songs that were able to mollify (lit. amuse, divert) offended women. पुनरुक्त...जने—पुनरुक्तं यत् दर्शने (प्रभूणां दर्शने) अभ्युत्थानं तेन व्रीडितः कञ्चुकिजनः यस्मिन् when chamberlains felt ashamed at their superfluous (पुनरुक्त) rising at the sight (of their

masters). p. 3. ll. 6—8.—this is one clause. Separate जरठ... स्थलानि अखण्डमण्डले. ०गण्डस्थलानि is the object of विडम्बयति, which is loc. sing of विडम्बयत् present part. अखण्डमण्डले (अखण्डं सम्पूर्णं मण्डलं यस्य) qualifies चन्द्रमसि. मण्डयति (loc. sing. of मण्डयत् pr. p.) qualifies चन्द्रमसि. गगनं is the object of मण्डयति. When the moon with a full disc resembled the cheeks of handsome women, which (cheeks) were rubbed by the close-fitting (निबिड) ear-rings that were as pale as the stem of a full-grown (जरठ) reed, adorned the sky and rained down showers of water in the form of moon-light, that (water) was poured profusely (निर्भर) with the multitudes of clear (विशद) rays (also 'hands') that gleamed forth continuously. ll. 9—10. दूर...तटे on the bank of the lotus-tank that had made fragrant all the quarters by the perfume of the beds (कानन) of कुमुद्s (white waterlilies) that had greatly expanded their petals. दूरं विक्षिप्तः दलानां निवहः समूहः येषां तानि कुमुदानि तेषां काननानि तेषां आमोदेन वासिताः दिशाम् अन्ताः यया. ll. 10—11. चन्द्र...नितम्बे on the slope (नितम्बः) of the pleasure-mountain that murmurred with the streams (flowing) from the tops of moon-stones, that (streams) began (to flow) by the contact of the rays of the moon. ll. 11—13. हृद्य...शयने—वहति (loc. sing. of वहत् pr. p.) qualifies ०शयने—on a bed made of the slab of pearls that was charming (हारिन्) at that moment and that bore as it were multitudes of drops of perspiration due to the pleasure derived from the touch of his (चन्द्रापीड's) hand under the guise of the mass of particles of the charming (हृद्य) हरिचन्दन paste. हरिचन्दन is one of the five trees of paradise. The मुक्ता...शयन was pasted with हरिचन्दन juice to produce a cooling effect. Those drops are represented as drops of perspiration. ll. 13.-15. कुसुमा......हिमगृहे in the snow-house which perfumed the ten quarters by the fragrance of flowers, which, though it bore masses of the particles of snow, only removed the outer heat of the body (and not the inner turmoil of the heart) and which was as it were the meeting place (सन्दोह) of all lovely objects. कुसुम...लम्बिनी reclining on a bed (स्रस्तरः) of flowers. This word is significant. It suggests that the prince saw her sorely stricken by love and therefore lying on a bed of flowers and yet did not make her lie on his lap, as a lover would have done. अपुनरुक्तदर्शनस्पृहे अपुनरुक्ता तस्य (चन्द्रापीडस्य) दर्शने स्पृहा ययोः—whose longing for seeing him is not yet superflous (*i. e.* is yet as fresh and vigorous as ever). ययो...यातः These words are significant. He came within the range of my eyes, but they were powerless to rivet

his attention on me. ll. **16.-18.** तदेव......धारयितुम् This is that same wretched heart vacant on account of its not knowing what to do, which was not able to hold him (चन्द्रापीड) fast in it although he had entered into it. प्रतिपत्तिः course of action. अन्तःप्रविष्टोऽपि—कादम्बरी fell in love with चन्द्रापीड at first sight *i. e.* he was placed by her in her heart (figuratively speaking); but when he wanted to go away, कादम्बरी's heart was unable to hold him in itself. तदेव...स्थितम् this is the same body (of का०) that stood indifferent beside him for a long time. She means that she should have offered herself to him at once instead of being held back by maidenly modesty. स एव चायं......ग्राहितवान् This is that same hand, which out of a false regard for my elders, did not offer itself to him (चन्द्रापीड). She means that she did not offer her hand (in marriage) to चन्द्रापीड out of respect for her elders whose permission had not been obtained. अनपेक्षित...प्रतिगतः Chandrâpîḍa also, who felt no concern at the pain caused to others, is the same who came here twice (वारद्वयम्) and went back (home). अनपेक्षिता परपीडा येन. चन्द्रापीड first saw कादम्बरी in the company of महाश्वेता. After staying for some time he returned to his camp. Then केयूरक came to inform च० of कादम्बरी's state, on hearing which he again returned to का०; he again came back to his camp where he received a letter from his father and started for उज्जयिनी. In the preceding sentences कादम्बरी blames her heart, body, eyes and other organs for not being able to hold fast चन्द्रा० by her side. In this sentence she blames चन्द्रा० himself for coming to him twice and not whispering to her any words of love for her. मय्येवोप....मे That Cupid who has only five arrows is the same who has exhausted all his arrows and therefore who is powerless against others (चन्द्रापीड), and of whom (cupid) you spoke to me (before). उपक्षीणाः मार्गणाः (बाणाः) यस्य तस्य भावः उपक्षीणमार्गणता तया. Cupid is represented as having five arrows. She says that cupid has only five arrows, which have been exhausted in striking me and so no arrow is left with which to strike चन्द्रापीड, who being a man, would require more arrows than a feeble woman like me. In this sentence she lays the blame at the door of cupid, instead of on चद्रापीड as in the former sentence; चन्द्रापीड is not to blame, as cupid did not strike and so च० went back. Towards the end of the पूर्वभाग, कादम्बरी requested पत्रलेखा to tell her what forms cupid has (p. 235 of P.) 'योऽयं कामः कोऽपि वा कथय कानि कान्यस्य रूपाणीति' and then पत्रलेखा describes cupid and his exploits 'गृहीतकुसुमकार्मुको बलवन्तमपि विध्यति' &c.

P. 3. l. 23—p. 4. l. 18. **प्रतिज्ञातं च...तस्थौ.** l. 23 प्रतिज्ञातं च—कादम्बरी sent a message with केयूरक to महाश्वेता to this effect (pp. 180—181 of P). त्वयि दुःखितायां as long as you (महाश्वेता) are distressed. महाश्वेता had lost her lover पुण्डरीक but was promised by a super-human voice his return. She remained as an ascetic awaiting that happy re-union. सा = महाश्वेता, the friend of कादम्बरी. एवं—Thus; this refers to कादम्बरी's resolve not to marry until महाश्वेता's sorrow ends. कुमतिरियम् This is a bad idea (refers to अनुद्वाहप्रतिज्ञा). पापकारी one who works evil. मकरकेतुः = मदनः. जनित...हरति may even deprive (a person) of life by reason of producing love in the mind (जनितः यः हृदये अनुरागः तस्मात्). p. 4. l. 2. एतदपि नास्त्येव मे Even this does not exist in my case. This refers to the words अदृश्यमाने प्रियजने जीवितमपि अपहरति in the preceding sentence. I *do see* him (चन्द्रापीड) and so there is no danger of जीवितापहार, as suggested by महाश्वेता. ll. 2—5 **मदनेन... दर्शनम्** The prince presented to the mind by my imagination always shows himself to me, not being observed (by others), even in the presence of men, like one possessed of miraculous powers, he (prince) being handed over to me either by cupid or by fate &c. She means that although the prince is physically absent, her imagination is so much heated by thoughts of him, that he seems to her to be bodily present near her; just as a सिद्ध may come to any person unobserved on account of his powers of योग, so चन्द्रापीड though seen (mentally) by her, is not observed by others. अपि चासौ...हृदयः—In this and the following five clauses up to वर्धयति (p. 4. l. 8) she contrasts the सङ्कल्पमय चन्द्रापीड with the real चन्द्रापीड. असौ इव like him (the real चन्द्रापीड). अयन् = सङ्कल्पमयः कुमारः. अकाण्डे (all of a sudden) परित्यागः तेन निष्ठुरं हृदयं यस्य. चन्द्रापीड receiving a letter from his father left का० all of a sudden; but the prince as pictured in her imagination never leaves her. अयमेव = संकल्पमयः कुमार एव. The real चन्द्रा० does not care for me and went away. But this one (the सङ्कल्पमय) is himself afraid of being separated from me. ll. 6—8 नायं लक्ष्मी... वर्धयति This means—the real चन्द्रापीड is day and night surrounded (lit. crowded) by लक्ष्मी, he is the lord (husband) of the earth, he cares for learning and adds to his fame *i. e.* the real चन्द्रापीड has as his favourites लक्ष्मी, पृथ्वी, सरस्वती and कीर्ति (which may be poetically represented as co-wives of कादम्बरी); while the सङ्कल्पमय कुमार cares only for काद०. ll. 8—12 पश्यामि...मया construe यथा (l. 11) तं...कुमारं अहर्निशं आसीना उत्थिता...पश्यामि तथा ते कथितमेव मया. I have already told you how I see the prince &c. आसीना

sitting down. अज्ञजन...हेतुम् who is simply a cause of mocking ignorant people (like myself). विप्रलम्भकं deceiver. तदलमनया... कथया enough of this talk of bringing him back. This is said in extreme dejection and despair. इति अभिदधाना &c. पत्रलेखा so far repeated to चन्द्रापीड what कादम्बरी said to her. अतर्कि...ताक्षी who closed her eyes as if she fainted all of a sudden. अतर्कितं आगता मूर्छा यस्याः सा. पक्ष्माग्र...लीयमानेव who, showering tears accumulated (सम्पिण्डित) on the ends of her eyelashes, as if melted away. Tears that rose in her eyes are represented as if due to her melting away (by the fire of grief). उत्पीड्य...वेगेन who was as if squeezed by the force of the sorrow that swelled within her. Ar. 'कदलीकाण्डमृणालिकादीनि कोमलसरसानि वस्तूनि बलवतोत्पीड्यमानानि द्रवं विमुञ्चन्ति तद्वद्द्रवतीति भावः'. ll. 15—17 तथैव...उपावेश्य placing upon her creeper-like arm, that rested upon the cloth hanging down from the rope attached to the centre (नाभि) of the canopy (वितानं) over the raised platform (वेदिका), her face as if it (face) were a red lotus a little darkened by being struck with water on a lotus plant that sprang from a stream of clear water. The white cloth on which her arm rested is compared to a stream of clear water. Her slender arm is like a lotus stalk. Her rosy face darkened by sorrow is compared to a red lotus darkened by being struck by water. उत्कीर्णेव like one engraved.

P. 4. l. 19—p. 5. l. 17 अहं तु...मपृच्छत्. अहं तु—this refers to पत्रलेखा herself who is talking to चन्द्रापीड. गरीयः (comparative of गुरु) very important. आलम्बनं support. विनोदः diversion, means of solace. यदुत namely. नितरां very much. तथाहि to explain. अनेन refers to संकल्पमयः प्रियः. ll. 22—24 अनेन...सुरतानि In this sentence she contrasts the union with a सङ्कल्पमय lover with the union of a real lover. To win over a real lover, a woman has to send दूतीs, she has to appoint a time when only she can meet him, the union takes place only for a time and violates chastity. But in the case of union with सङ्कल्पमयप्रिय, there is nothing of this. अकृतं दूतिकायाः पादपतनमेव दैन्यं येषु in which there is no (necessity for) incurring the humility of falling at the feet (of the lover) on the part of the go-between. अकालरमणीयानि charming on account of their being had at any time. स्वेच्छया यदभिसरणं (approaching a lover) तस्य सौख्यं येषु. अदूषितः कन्यकाभावः येषु in which maidenly purity is not violated. p. 4. l. 24.—p. 5. l. 2. सुरतेषु...विलसितानि. अकृतं स्तनव्यवधान दुःखं येषु. Ar. comments 'प्रायः कवयो हारचन्दनकुङ्कुमादीन्यालिङ्गनव्यव-धायकानि वर्णयन्ति ।...अत्र स्तनावेव व्यवधायकावुक्तौ । अस्यायमभिप्रायः—गाढालिङ्गनावसरे दम्पत्योः परस्परमन्तरात्मन्यनुप्रवेशाभिनिवेशो भवति

नद्विघातकौ स्तनाविति ।'. अजनिता व्रणस्य दर्शनेन व्रीडा (लज्जा) येषु. अनाकुलितः (not dishevelled) केशपाशः(beautiful hair) येषु. गुरुजनेन विभावितं (निरूपितं marked) क्षतं तेन वैलक्ष्यं अनुत्पादितं गुरु...वैलक्ष्यं येषु. p. 5. ll. 2.–4. न एनम् (सङ्कल्पमयं प्रियं) अन्धकारराशिः अन्तरयति तिरोदधाति. अन्तरयति screens. स्थगयति conceals or covers. इत्येवं...मे while I was thus thinking. चिन्तयन्त्याः मे geni. absolute. l. 4 अनुराग...दिवसः The day became red (*i. e.* sunset drew near) as if flooded by the liquid (रस) in the form of the story of the अनुराग (love; redness) of कादम्बरी. तत्क्षणं... मण्डलम् at that moment the disc of the sun that looked red was seen to flit away through shame as if it were the heart of का० that had manifested its love (for च०). प्रकटितरागं (प्रकटितः रागः अनुरागः पक्षे रक्तता येन) applies both to कादम्बरीहृदय and रविमण्डल. The disc of the sun becomes red at sunset and dips down below the horizon. It is represented as if it were the loving heart (which is also रक्त) running away through maidenly shame. पल्लव... यामिनी the night brought about (prepared) the redness of the evening as if it were a bed of tender leaves. New and tender leaves are reddish and so are compared to सन्ध्याराग. परिचारक... प्रदोषः evening prepared a bed of moon-stone in the form of the moon, as if it (evening) were a servant. The idea is:—the moon rose in the evening; it is represented as a bed of (moon-) stones prepared by a servant (प्रदोष). चन्द्रः मणिशिलातलतल्पम् इव. ll. 8–10 अत्रान्तरे...पर्यवारयन्—स्वं...कुर्वाणा executing their respective duties (नियोग). गन्धयुक्तं तैलं गन्धतैलं तेन अवसिक्ताः अत एव सुरभि गन्धं उद्गिरन्ति इति. विरचितचक्रवालिकाः that formed into circles. ll. 10–13 निर्मल... लतामिव her (का०) who bore reflections of the torches observed on her pure complexion (लावण्य) as if they (reflections) were the blazing tips of the arrows of cupid fixed in her limbs and who looked like a चम्पक creeper covered with fresh and thickly spread (निरन्तर) buds. She was stricken with love and had a fair complexion. The reflections of the tapering flames on her body looked like the darts of cupid and also like चम्पक buds; her fair body looked like चम्पकलता. ll. 15–16 अथ...नयने having quickly opened her eyes at these my words which contained the name of the prince (चन्द्रा०) like a woman fainting through (the effect of) poison (who opens her eyes) by (repetition of) the incantation that removes poison. देवस्य (चन्द्रापीडस्य) नाम तस्य ग्रहणं गर्भे यस्य.

P. 5 l. 18—p. 6 l. 4 **अथ धवल...व्यसर्जयत्.** ll. 18–24 The nominatives from यष्टयः up to व्याहरन्त्यः (l. 24) qualify कन्यकाः. धवल...पङ्क्तयः—धवलवसनैः उल्लासिताः गात्रयष्टयः यासाम्. द्वारप्रदेशे सम्पिण्डितानि

सङ्कुचितानि अङ्गानि यासाम्. As the women were clad in white robes and as they jostled against one another when at the door, they are compared to rows of कलहंसs issuing from the hole made by the arrow of परशुराम. The हंसs are white. परशुराम being jealous of the reputation of कार्तिकेय as having pierced the क्रौञ्च mountain once sent his arrow through it and made a hole from which swans are said to issue forth. Compare मेघदूत 'हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम्'. Bâṇa alludes to this in another place 'सकलराजन्यवंशवनदावानलस्य परशुरामस्येवास्य नाराचाः शिखरिशिलातलभिदो बभूवुः' (p. 76 of P.). कलहंस...नूपुरैः—The instru. is used in the sense of उपलक्षण—with anklets whose sound was as sweet as the cackling of कलहंसs and which (anklets) therefore as if gave a reply. पतत्...श्रवणैः—This instru. also is used in the sense of उपलक्षणे—with ears that were brightened by ear-ornaments (कर्णपूरः) made of tender leaves that fell down from them and which (ears) therefore appeared as if running to hear the command (of का०). मौक्तिक...वहन्त्यः bearing multitudes of rays issuing from the pearl earrings, as if they were chowries placed upon their shoulders. Chowries are white and the rays from pearl earrings must be white. समाहत...वाह्यमानाः who were driven forward as if forcibly by their earrings that struck their cheeks. ll. **24–26.** आज्ञाप्रतीक्षासु who awaited her commands. Her glances are compared to a garland of इन्दीवरs (blue lotuses). P. **6.** l. **1.** न खलु...ब्रवीमि I do not speak this because it would please you, *i. e.* I speak the truth. त्वामेव...व्यसर्जयत्—Ar. comments 'त्वद्दर्शनमपि मज्जीवितधारणहेतुः, तथापि प्रेषयामीति वाक्यशेषः'. ग्रहः persistence. अङ्गस्पृष्ट...शयां—अङ्गस्पृष्टानि निवसनाभरणताम्बूलानि तेषां प्रदानेन प्रदर्शितः प्रसादातिशयः यस्याः.

P. **6** ll. **5–17.** **इत्यावेद्य...पर्याकुलोऽभवत्.** इत्यावेद्य having narrated this to चन्द्रा०. प्रत्यग्रः (नवः) देवीप्रसादातिशयः तेन आहितं प्रागल्भ्यं यस्याः—in whom boldness is engendered by the great favour shown afresh by the princess (काद०). आपन्नवत्सलायाः affectionate to those that are distressed. ll. **8–17** चन्द्रापीडस्तु...पर्याकुलोऽभवत्—The principal sentence is चन्द्रापीडः...तथा विश्रब्धः पत्रलेखया, तं च कादम्बर्याः...प्रौढमालापमाकर्ण्य, (l. 15.) उत्प्रेक्ष्य...च तन्मुखं...नितरां पर्याकुलोऽभवत्. उपालम्भः गर्भे यथा स्यात्तथा full of taunt or censure. All the accusatives from ०पुरःसरं (l. 9.) to प्रौढम् (l. 15.) qualify आलापम् (l. 15). सपरिहासं full of jokes. सावहेलम् full of disdain or contempt (for herself). सार्तिविशेषं full of special distress. सावष्टम्भं dignified. सात्मार्पणं—which resigned herself (to चन्द्रापीड's mercy). सोल्लासम् ironical. सानुक्रोशम् full of tenderness. सावधारणम् emphatic. मधुरमपि दुःश्रवम् thought it was sweet (on account of the love it

breathed) yet it pained when heard (as it disclosed her pangs). In this and the following we have the figure called विरोधाभास. सरसमपि शोषहेतुम् though it was सरस (full of juice; sentimental), yet it caused शोष (dryness, emaciation). कोमलमपि कठोरम् though it was कोमल (soft; containing tender emotion) yet it was कठोर (hard; painful to hear). उन्नतम् raised up; noble. पेशलमप्यहंकृतम् Although it was clever, yet it was full of egotism. पेशल also means 'delicate'. ललितमपि प्रौढम् although it was small, yet it was प्रौढ (big or dignified). उत्प्रेक्ष्योत्प्रेक्ष्य having again and again pictured to himself. स्तिमितपक्ष्मतया as the eyelashes were motionless. दुर्विषह...क्षं the long eyes of which were flooded with tears due to unbearable grief. तन्मुखं is the object of उत्प्रेक्ष्य.

P. 6. l. 18.-p. 7. l. 21 **अथ कादम्बरी...कमलालोकनमिति.** अथ ...प्रत्युवाच supply चन्द्रापीडः. कादम्बरी...मन्युना who (चन्द्रा०) was simultaneously (युगपद्) seized by sorrow (मन्यु) in the heart which (मन्यु) as if came from the body of कादम्बरी together with the words of her conversation. The idea is:—पत्रलेखा repeated to चन्द्रा० what का० said to her. The poet says that the words thus came from का० and brought with them the मन्यु, वेपथु, श्वसित etc. which कादम्बरी herself suffered from *i. e.* on hearing them चन्द्रा० simultaneously experienced sorrow, tremor etc. कण्ठे जीवितेन गृहीतः his life came to his throat *i. e.* he became as helpless as का० herself. अधरपल्लवे वेपथुना (गृहीतः) his tender lip began to quiver. तुल्यवृत्तिर्भूत्वा कादम्बर्याः—he experienced the same mental state (वृत्ति) as that of कादम्बरी. Just as का० had मन्यु, वेपथु &c. so on hearing of her state, चन्द्रापीड felt all these. क्षर...क्षरम्—क्षरत् बाष्पं तेन विक्षेपः तेन पर्याकुलानि अक्षराणि यथा स्युः तथा—in such a manner that the words came out falteringly on account of the distraction (विक्षेप) due to the flow of tears. अनेन...नीतोऽस्मि construe अनेन दुरात्मना...मूढहृदयेन यद्यदेव (l. 24) मनोभवेन मामुद्दिश्य बाला बलात्कार्यते तत्तदेव...सर्वं सहजमेवैतद् अस्याः इति...मां ग्राहयता...देव्या दुःखस्य तव चोपालम्भस्य हेतुतां नीतोऽस्मि I was made the source of the sorrow of the princess (का०) and of the blame you give me by my wicked heart, which made me think that whatever the maiden (का०) was made to exhibit by cupid with reference to me was simply natural to her. At the sight of च०, कादम्बरी manifested वेपथु, श्वसित and various gestures peculiar to love-stricken maidens. चन्द्रा० understood them to be natural to the गन्धर्व princess. He blames his heart for this mistake of his. दुःशिक्षितेन badly taught. पण्डितं आत्मानं मन्यते इति पण्डितमानी. One who is ignorant generally does not know it and affects to be wise. दुर्विदग्धेन not well educated. स्वयं...मरितेन full of hun-

dreds of thousands of false notions entertained by it. शृङ्गारनृत्ताचार्येण who is the teacher of dancing exhibiting the feelings of love. Women being influenced by love make various gestures. These are called here शृङ्गारनृत्त and as it is cupid that makes them manifest such gestures, he is called शृङ्गारनृत्ताचार्य. अन्तर्गत...वेदनाय in order to convey (to me) her internal agitation. अदृष्ट...संभावनया—चन्द्रापीड gives three reasons why he thought that the various acts and gestures of का० were natural to her and not influenced by love—because he had never before seen heavenly damsels, because he looked upon them (the gestures) as graceful acts quite in keeping with her (wonderful) charms and because he thought it impossible that such longing with reference to himself could exist (in her). Ar. explains the last as 'अत्यन्तमुत्कृष्टाया गन्धर्वराजपुत्र्या मानुषे व्यासक्तिर्न घटते इति बुद्ध्या च'. विकल्प...रूढं I who was placed on the swing of doubt (that is, whose mind was in suspense) on account of the various possibilities (विकल्प) it contemplated. मनोव्यामोहकारी causing the mind to be infatuated. In this sentence the poet anticipates what he will tell us later on. चन्द्रापीड was really under a curse. अन्यथा if it were otherwise (if there were no शाप). अप्रबुद्धबुद्धेः of one whose intelligence is not developed. उपपद्यते is not proper. कथं धीर्व्यामुह्येत how should my mind have been misled. तिष्ठन्त्वेव तावत् let alone. अति...वृत्तीनि whose operation cannot be easily marked on account of their being very subtle. कथितं = जल्पितम्. विहृतं 'प्राप्तकालं न यद् ब्रूयाद्व्रीडया विहृतं हि तत्' दशरूप. लीला 'प्रियानुकरणं लीला मधुराङ्गविचेष्टितैः' दशरूप. यान्यन्यथाऽपि संभवन्ति which may be due to other causes (than love). चिरानु...नावेदितम् what indeed did she not convey in at once placing round my neck who am unlucky (अकृतं पुण्यं येन) this necklace which is fortunate in enjoying for a long time the contact of her neck? चिरमनुभूतः आत्मकण्ठस्य संसर्गः तेन सुभगं. हिमगृहकवृत्तान्तः what took place in the snow—house. For this see pp. 217–221 of P. तवापि refers to पत्रलेखा. प्रणयकोपाक्षिप्तया who was distracted by her feigned anger. अन्यथा व्याहृतं this refers to तदलं तदानयनकथया above (p. 4 l. 13). विपर्ययात् through my comprehending things wrongly. अश्रावितैव without being announced (to चन्द्रा०). कृतजल्पात् who were talking (कृतः जल्पः येन). पृष्ठतः स्थिता—पत्रलेखा had been kept with कादम्बरी by चन्द्रा०. तवापि...दृष्टस्य for a long time you have not been seen by me.

P. 7 l. 22—p. 8 l. 10 **चन्द्रापीडस्तु...दिवसमनयत्.** सन्देहः एव दोला ताम् अधिरूढम् fluctuating or uncertain on account of the doubt (as to what should be done). From एवमम्बा &c. to ०हेमकूटः

विन्ध्याचलयोः (p. 8 l. 7) there are pairs of sentences, giving expression to चन्द्रापीड's affection for his mother and his father's court and on the other hand to his love for का०. आजन्मक्रमाहितः जननवर्धनलालनादिभिराहितः दृढीकृतः वाञ्छाकुलं agitated by desire (for का०'s hand). प्रमाथी tormenting. हारिणी...लालना the caresses of my elders draw me. अनुबन्धिनी closely adhering. कुतूहलिनी...प्रार्थना my longing (of love) that is fresh is full of curiosity *i. e.* draws me towards का०. परिग्राह्या who should be accepted (*i. e.* married). कालातिपातासहं not able to brook delay (कालस्य अतिपातः तस्य असहम्). विप्रकृष्ट very remote. विन्ध्याचल—उज्जयिनी was near विन्ध्य mountain. अनेक...हृदयोत्कण्ठं (अनेकप्रकाराणि जनन्याः लालनानि तेषां सुखं तेन अचिन्तिता दुर्विषहा हृदयस्य उत्कण्ठा यस्मिन्) in which the unbearable yearnings of his heart were not thought of by him on account of the happiness due to the various sorts of caressing treatment he received from his mother.

P. 8. ll. 11-26. **उपनतायां...कादम्बरीरूपस्य.** The principal sentence is उपनतायां...शर्वर्याम्...वातुमारब्धे प्रदोषानिले च (l. 15) शयनवर्ती...मनसा सस्मार...कादम्बरीरूपस्य. उपनतायां...शर्वर्याम् when night that darkened the ten quarters approached, as if it were the anxiety of his own heart. The dark night is poetically identified with the dark anxiety of his heart. अनिवार्य...कुलेषु that were distracted as their minds were tormented by the pangs of separation against which there was no remedy (अनिवार्या विरहस्य वेदना तया उन्मथ्यमानं मानसं तेन आकुलेषु). कलकरुण...युगलेषु—The चक्रवाक male is separated from its mate at the advent of night. उत्तेजितस्मरशरम् is an अव्ययीभाव and modifies समुत्सर्पमाणेषु. It means 'in such a manner as to sharpen the arrows of love' (उत्तेजिताः स्मरशराः यथा स्युस्तथा). At the rise of the moon, the power of Love increases. समुत्सर्प...मयूखेषु when the first rays of the moon, whose light was as pale (धूसर) as the pollen of the अङ्कोल tree, began to approach. विजृम्भ...प्रदोषानिले च when the evening breeze, wafting the fragrance of the breath of expanding night lotuses, began to blow very mildly. कुमुदिनी is compared to a beautiful woman whose breath the poets describe as fragrant. शयनवर्ती qualifies चन्द्रापीडः understood. निमीलित...विनोदः although he closed his eyes, he could not secure the diversion due to sleep. हेमकूटागमन...च्छायायाम् In this and the following clauses up to लावण्यपूरप्लवे (l. 25) the poet describes how चन्द्रा०'s mind travelled to हेमकूट where कादम्बरी was and pictured to itself the various features of का० from the feet to the head. The instrumentals विश्रान्तेनेव, ०रोहिणा etc. in each of the following clauses qualify मनसा (l. 25).

हेमकूटा...छायायाम् which (mind) fell in the shade of her tender feet as if for rest after the fatigue of the journey to हेमकूट. His mind travelled from उज्जयिनी to हेमकूट and first thought of her tender feet. The poet represents that the mind as if wanted rest in the shade of the feet of का० after its long journey to हेमकूट. From the feet, his mind passes up to the thighs, to the नितम्ब and so on. जङ्घानु...ऊर्वोः that (mind) travelling up along the line of the shanks, became fixed upon her well formed thighs. लिखितेन...फलके that was as if engraved on her broad board-like hips. मग्ने...मुद्रायाम् that as if plunged in her round navel (नाभिः मुद्रा इव). उल्लसिते...राज्याम् that was as if delighted when it settled on the line of hair (round and above the नाभि). आरूढेने... मध्यभागे that mounted her waist which was charming on account of the staircase (सोपानम्) in the form of the three wrinkles on the stomach. Three folds of skin on the belly were looked upon as a mark of beauty in women. कृत...तटे that as it were rested upon her breasts that were raised up and expansive. मुक्तात्मनेव बाह्वोः that as it were threw itself upon her arms. कृता... हस्तयोः that as it were supported itself on her hands. उत्कीर्णेनेवाध-रपुटे that as if was carved on her lip. समुन्मीलितेन expanded with joy, enraptured. ललाटशालायाम् on the broad forehead. अन्वितेन... कारे that was seized in the darkness of her plentiful tresses. प्लवमानेन...प्लवे floating in the flood of her great beauty that swept over all the quarters. आयतनं abode. सस्मार...रूपस्य—स्मृ in the sense of 'to remember with regret, to yearn after' governs geni.

P. 9 l. 1–p. 10 l. 2 **उत्पन्नात्मीय...चरणाददापयत्**. उत्पन्ना आत्मीया (कादम्बरी) इति बुद्धिः यस्य who looked upon का० as his (from that moment). निर्भरेण (full, excessive) स्नेहेन आर्द्रं चेतः यस्य. तां प्रति...परिकर इव who had as if girded up his loins for protecting her. गृहीतः रक्षायै परिकरः येन. यतो यतः...र्पितवान् In whatever direction he saw cupid with his flowery bow bent (मण्डलितं कुसुमकार्मुकं येन) striking her (का०), he interposed himself between (her and the arrows of मदन). This means—seeing her in his imagination tormented by love, he himself became love-sick. एवं...मारुतान् as if censuring cupid with his eye that had unsteady pupils (उत्तरला तारा यस्याः) and that was wet with tears 'are you not ashamed to strike mercilessly the whole day her (काद०) whose frame is as delicate as a fresh Mâlatî flower,' he bore on his limbs particles of perspiration and heaved very deep sighs (निश्वासमारुत), as if to bring her to consciousness who had fainted on account of the wounds of cupid's darts. अम्लानमालतीकुसुमवत् कोमला तनूः यस्याः. काम

is censured because he shoots a woman, which is against all canons of warfare. दिवसम् is accusative of time. One who faints is brought back to consciousness by the sprinkling of water and by fanning. Here चन्द्रा० had the water of perspiration and fanned her with deep sighs. तच्चेतना...रोमाञ्चम् he was not free even for a moment from horripilation over the whole body as if he were delighted at her regaining her consciousness. He had रोमाञ्च due to love. The poet represents it as due to his delight at the regaining of consciousness on का०'s part. सह्यते... अप्राक्षीत् his mind was vacant as if he had it appointed to the task of asking the news whether her heart was able to bear the torment (of love). Being love-sick his mind was naturally vacant; it is represented as vacant because it was sent to perform an errand. तत्प्रति... अतिष्ठत् he always remained silent as if for hearing the news brought back (by the mind sent as said in the preceding sentence). तदानना...नाद्राक्षीत् he observed no object, as if all objects were screened from his view as he saw everywhere her face. चन्द्र... अरमत—it is well-known that the moon causes torment to love-sick persons. तस्याः आलापः तेन परिपूरितं श्रोत्रेन्द्रियं यस्य. बहिरेवासन् they were outside *i. e.* they did not reach his heart; he did not derive any pleasure from them. असुखायन्त did not give pleasure (सुखायते denominative from सुख). भावाव...अदात् he showed himself to none, as he was wont to do, as if afraid that his thought (of love) may be discovered. भावः अभिप्रायः तस्य अवगमः तस्मात् भीतिः तया. अनवरत...अभजत although tormented inwardly by the fire of love that sent up flames unceasingly (अनवरतं मुक्ता ज्वाला येन), he did not resort to a bed of wet lotuses that had been plucked recently for shame that his elders (may know his love). In this and the following sentences to the end of the paragraph, the poet tells us that चन्द्रापीड did not resort to the ordinary means of allaying the fever of love, such as a bed of lotuses, sandal paste &c. for fear that his elders may detect his condition. जललव...पत्राणि the delicate (अजरठ) leaves of lotus plants that were bespangled with the particles of water that looked like pearls. जललवाः एव मौक्तिकानि तेषां क्षोदः तेन तारकितानि. तारकित (तारकाः सञ्जाताः अस्य) literally 'covered with stars' *i. e.* spotted. नानवरत...धारागृहम् he did not even look at the shower-room which rendered the sky cloudy by cool spray that rose up by the constant fall of jets. अनवरतः धारानिपातः तेन उल्लसिताः शिशिराः सीकराः तैः आबद्धं दुर्दिनं ('मेघच्छन्नेऽह्नि दुर्दिनम्' इत्यमरः) येन. न मकरन्द...असेवत he did not resort even to the arbours in the mansion-gardens,

the inside of which was cool by the constant fall of honey. न... इच्छया he did not roll at will on the jewelled pavements the surface of which was covered (lit. touched) with sandal paste. मलयजं चन्दनं तस्य जलेन लुलितं पृष्ठं यस्य. न तुहिन...संपातम् he did not transfer his reflection even in the mirrors of moonstones held by the hands of young women, that (mirrors) were charming on account of the falling on them of the rays of the moon. तुहिनकरः चन्द्रः तस्यः कराः तेषां संक्रान्तिः तया हृद्येषु (रमणीयेषु). ललनाकरैः कलिताः चन्द्रकान्तमणिदर्पणाः. नाश्यान...अदापयत् he did not make (his servants) apply (to his body) from the feet upwards the unguent of partially dried हरिचन्दन paste. आश्यान from श्यै 1 A with आ. p. 10

P. 10 l. 3—p. 11 l. 4 एवमेव...प्रतिपालयन्नतिष्ठत्. अकृतनिर्वृतिना...शोषमगात् he became dry (*i. e.* emaciated), his body being boiled outside and inside by the fire of love, that allowed him no happiness (अकृता निर्वृतिः येन), that though it heated him was not of the essence of fire (physically) which though it burnt did not exhaust the fuel of स्नेह (oil, affection), which did not reduce him to ashes as if to give him a taste of sorrow. आर्द्रतां...नात्याक्षीत् Here there is विरोधाभास. In the preceding sentence we are told that he became शुष्क and here that he never gave up आर्द्रता. The apparent विरोध is to be removed by taking आर्द्रता in the sense of 'tenderness, affection'. प्रतिक्षणं आधीयमाना वृद्धिः यस्याः सा. निष्प्रति...जीवितम् although he was attended by the very unsteady (विसंष्ठुल) cupid, he guarded his external features from the eyes of the people (*i. e.* did not allow his features to betray his inner feelings) but did not guard his life against the arrows of cupid because there was no remedy against them or because it was very hard to avoid him. तनोरेव...लज्जायाः this means that his body alone became slender and not his sense of shame. His sense of shame remained as before and did not allow him to betray his passion to his elders. शरीरस्थितिः this word occurs very frequently in the उत्तरभाग and means 'taking meals' (lit. subsistence of the body). कुलक्रमस्थितिः the rules of conduct handed down in his family from generation to generation. मन्मथोत्कलिकाः the yearnings of love 'उत्कण्ठोत्कलिके समे' इत्यमरः. एवं चास्य...बभ्राम. The principal sentence is एवं च अस्य (चन्द्रापीडस्य) पुरः...अनुरागेणाकृष्यमाणस्य ... पश्चात् ... वार्यमाणस्य ... कतिपयेष्वपि ... अतिक्रान्तेषु वासरेषु... निर्गत्य बहिर्नगर्याः ... सिप्रातटान्यनुसरन् नातिदूरमेव चरणाभ्यामेव बभ्राम. पुरः...आकृष्यमाणस्य who was drawn forward by strong love that drew its power from the support given by the beauty and merits of का०. कादम्बर्याः रूपं गुणाश्च तेषां अवष्टम्भेन अवलम्बेन आहिताः प्राणाः (शक्तिरिति

यावत्) यस्य. पश्चात्...वार्यमाणस्य who was drawn back by his great affection that was strong on account of its being fixed on his parents. गम्भीरप्रकृतेः...कथं कथमपि—Being drawn in two ways by love for का० and affection for parents, he is compared to the sea. गम्भीरप्रकृतेः and मर्यादावशात् स्तम्भयतः apply both to the sea and चन्द्रापीड. गम्भीरप्रकृतेः (1) naturally deep (2) of a steady dispositon. मर्यादा...कथं कथमपि who somehow steadied himself out of regard for the rules of propriety (in the case of चन्द्रा०); who somehow kept himself within bounds (as regards the sea). कतिपये...वासरेषु when a few days passed away which appeared to him as if they were thousands in number. रणरणक...स्थानः who obtained no rest within on account of anxiety (रणरणक). तरङ्ग...अनुसरन् following the banks of the सिप्रा on which were breezes that wafted the showers of spray rendered cool by contact with the ripples and the glossy (सरस) and soft sandy banks of which were covered with multitudes of कलहंस and चक्रवाक birds that cooed sweetly. तरङ्गाणां सङ्गेन शीतः शीकरासारः येषु एतादृशाः मरुतः येषु तानि. कलं क्वणितं येषां तानि कलहंसचक्रवाकानां चक्रवालानि मण्डलानि तैः आक्रान्तानि सरसानि सुकुमाराणि सैकतानि येषाम्. रुद्रतनयायतनं the temple of the son of रुद्र *i. e.* of कार्तिकेय. रयेण with speed. सावष्टम्भया गत्या with a dignified gait. The words आगच्छतः,०सश्वारान्, युज्यमानान् etc. up to अतिबहून् qualify तुरङ्गमान्. युज्यमानान् that formed together. विरलीभवतः that separated. सङ्घट्टमानांश्च...आवेदयतः that closed together and separated, that went forward in high spirit, that lagged behind and again came together, that marched in broken lines, that were urged on by the riders though they stumbled, fell and sank, that intimated the fatigue of a long journey by their weakness and the importance of the business on which they came by their great speed. ऊरुदघ्न knee-deep. 'प्रमाणे द्वयसज्दघ्नञ्मात्रचः' पा. V. 2. 37 'ऊरू प्रमाणमस्य इति ऊरुदघ्नं पयः.

P. **11.** ll. **5-26** **तत्रस्थश्च...सन्देशम्.** अर्ककिरण...अश्ववारः the horseman whose face it is difficult to observe on account of an umbrella made of peacock's tail, which was expanded for warding off the sun's rays and the tremulous (आलोल) long ends of which moved to and fro. अर्ककिरणनिवारणाय उल्लासितया. प्रेङ्खन्त्यः आलोलाः लम्बाश्च शिखाः यस्याः. अश्वं वारयतीति अश्ववारः. तस्मा...स्थानं who (केयूरक) learnt from the person sent (by चन्द्रापीड) about his (चन्द्रापीड's) being there. उपलब्धं आत्मनः (चन्द्रापीडस्य) अवस्थानं येन. दृष्टि...दूरात् who got down from his horse within sight of च० and came towards him (on foot) from a distance. द्रुता...कारेण whose body looked dark, being dusky with the dust due to a long

journey and who therefore looked as if changed into the features of another person (*i. e.* who appeared quite a different person). उज्झित...वपुषा with his body that was dirty because he had given up the applicatian of unguents and the performance of purification to it. उज्झितः त्यक्तः अङ्गरागः संस्कारश्च यस्य अत एव मलिनं. संस्कारः may mean 'decoration' or 'purification.' अन्त...पिशुनया that indicated the great inner grief. 'पिशुनौ खलसूचकौ' इत्यमरः. सम्भारः heap. अपृष्टामपि...वेदयन्तं who conveyed without being asked the pitiable condition of का० without the use of words (by his dirty body, by his vacant face and his sad look). अनक्षरम् (अव्ययीभाव) अविद्यमानानि अक्षराणि यथा स्युस्तथा. आदौ ससंभ्रमं प्रणतः पश्चात् उपसृतः तम् who first bowed hurriedly and then came near. अनामय...सहायान् having honoured all his companions with inquiries about their health (अनामयम्). संभ्रान्तागत...ढौकितां brought near by the driver who approached hastily. ढौकयति causal of ढौक् I A to approach. निषिद्ध... प्रवेशः who forbade the entrance of all princes (निषिद्धः अशेषराजलोकस्य प्रवेशः येन). उत्ताम्यता...निर्वर्तयामास with an uneasy heart he performed the duties of the day mechanically.

P. 12 l. 1—p. 15 l. 16 **इत्यभिहितवति ...परिणाममुपैति दिवसः**. सप्रश्रयम् with modesty or respect. पत्रलेखां मेघनादाय समर्प्य—after seeing का० for a second time, चन्द्रापीड at का०'s request kept पत्रलेखा with her and himself started for उज्जयिनी. चन्द्रा० had ordered मेघनाद to bring back पत्रलेखा. see p. 222 of P "समीपे स्थितं मेघनादनामानमादिदेश 'भवता पत्रलेखया सहागन्तव्यम् । नियतं च केयूरकस्तामादायैतावतीं भूमिमागमिष्यतीति'" and on p. 230 of P we are told that मेघनाद brought पत्रलेखा back. सनिर्वेदम् with dejection. देव्यपि कादम्बरी... दिवसमस्थात् (ll. 7—17). The principal sentence is देव्यपि कादम्बरी...सकलमेव तं दिवसमस्थात्. The princess का० remained the whole day. दिवसं is accusative of time. द्रुघणेन by a mallet, a wooden hammer. अतर्किता...ताडिता struck on the head by the thunderbolt that fell down all of a sudden. अन्तःपीडा...करणेन with her eyes closed on account of their being contracted (कूणनं) by inner torment, who looked as if fainted, like one robbed, like one overwhelmed, like one deceived, like one bereft of mind. विस्मृतेव as if she had forgotten everything. विस्मयेन स्तब्धा दृष्टिः यस्याः whose eye was motionless through bewilderment. महाश्वेतायाः...दिश्य as if angrily ordering me (केयूरक) 'tell this (चन्द्रापीडगमनवृत्तान्त) to महाश्वेता.' There is a point in कादम्बरी's words; it was महाश्वेता who brought the prince to कादम्बरी and therefore महाश्वेता must be informed how unworthy च० was of her regard, as he cared nought for का०, महाश्वेता's dear friend. मदलेखायां...सुखी who again

turned her face towards मदलेखा (the most intimate friend of का०). सविलक्षस्मित with a smile of bewilderment. उत्तर...गुण्ठ्य having covered her head with her upper garment. निर्विशेष...लपन्ती not talking even to मदलेखा whose heart suffered the same torment (as का०'s for her sake) *i. e.* who was समानदुःखा. निर्गतः विशेषः यस्याः सा निर्विशेषा हृदयवेदना यस्याः. माम् (l. 17.) is the object of आलोकितवती (l. 21). एवं दृढ...लभमानेव as if censuring me 'I experience this plight when you in spite of your strong bodies are as persons in a moribund state'. She means that her friends, hale and hearty in body, are powerless to do anything for her, as if they were all dying. न मे...कार्यम् I have no use of you standing by my side. तर्जयन्ती upbraiding. बाष्प...दृष्ट्या with a glance that was troubled by the agitation due to the excess of the flood of tears. बाष्पपूरस्य उद्रेकः तेन उत्कम्पः तेन पर्याकुला तया. तत् (l. 23) therefore. देवैक...देवः the prince will be pleased to favour केयूरक, whose mind is anxious to save the life of a person (कादम्बरी) who is solely dependent on your majesty, by giving an attentive ear to his request. देवः (चन्द्रापीडः) एव एकं शरणं यस्य स देवैकशरणः जनः (कादम्बरी) तस्य जीवितस्य परित्राणं तदर्थं आकुला मतिः यस्य. विज्ञापनस्य आकर्णनं तस्मिन् अवधानं तस्य दानेन. **P. 13.** सकल...रामं charming to the minds of all the worlds. वसन्तमिव is to be connected with भवन्तमालोक्य. मकरकेतनः मदनः. The red अशोक blossoms in spring; hence का० is compared to रक्ताशोकलता, चन्द्रापीड being compared to वसन्त. Ar. reads रक्तामशोकलताम् which is better. तस्या हि...प्रशमः (ll. 4–10). In these lines the poet describes how the fire of love is raging in her and how she experiences great trouble for चन्द्रा०. दिवसकर ...प्रसरभङ्गः In her the fire of love like the fire emitted by the sunstone is not extinguished by the graceful waving (lit. dance लास्य) of the tender leaves held in the lotus-like hands of her servants, the fire (of love as well as of the sunstone) which makes no sound, which is not fanned (न पवनेन वायुना ईरितस्य), which is smokeless, which leaves no ashes, which is blazing. When faggots burn, they produce a sound. But the fire of love and the fire of the sunstone emit none. The word मकरध्वजहुतभुजः (l. 6) is also connected with निवृत्तिः (l. 8), छेदः, व्युपरमः (l. 9) and प्रशमः (l. 10). नानुत्ताल... निवृत्तिः the fire of love is not put out by the sprinkling of the shower (आसारः) of the cold (जड) particles of water emitted (वान्त) by the small (अनुत्ताल) fan. अनुत्तालं तालवृन्तं तेन वान्ताः जलस्य जडाः कणिकाः तासां आसारस्य सेकेन. न...छेदः (the fire of love) is not removed by the smearing (छुरणं) of masses (छटा) of wet (सरस) Harichandana paste. न विदलित...व्युपरमः (the fire of love) does

p. 13.

not cease by the sprinkling over (उद्धूलनं) of masses of particles of broken pearls. नोत्कीलित...प्रशमः (the fire of love) is not extinguished by the shower-bath in which jets of water are discharged by rows of machines shaped like कलहंसs that were nailed up (उत्कीलित). उत्कीलिताः यन्त्रमयाः कलहंसाः तेषां पङ्क्तिभिः मुक्ताः अम्बुधाराः यस्मिन् यथा यथा...मदनपावकः—supply कादम्बरी as the subject of आहन्यते. चलित...धाराभिः with streams of water dropped down by moving water-machines and that look like the starry heaven with the masses of very cool spray. तथा तथा वैद्युतानल...मदनपावकः (the more is she struck with jets of water) the more does the fire of Love blaze forth as if it were a brother of the lightning fire. वैद्युतानल is said to be अबिन्धन (fed by water) and so here the fire of Love which blazes more when sprinkled with water is said to be the brother of (*i. e.* like) वैद्युतानल. सुतरां च...उपचारः A very cooling treatment puts forth a continuous line of the drops of perspiration as if it (line) were a garland of many कुन्द buds. Cooling उपचार in the case of lovesick कादम्बरी produces the effect of heat *viz.* drops of perspiration, which are represented as if they were कुन्द buds (that are white). चित्रं चेदम् and this is wonderful. मकर...लावण्यम् her complexion becomes purer, even though it is being burnt by the fire of Love, like a piece of cloth (which becomes whiter) when purified by heat (at a washerman's). अग्निना शौचं यस्य. मन्ये च...न विलीयते and I think that the heart of women, though by nature tender, becomes hard when full of longings (of love) like water turned into a pearl, since it (heart) does not melt away even by such (a great) heat (of love) It is supposed that the water from the clouds falling in shells when the sun is in the स्वाति constellation is turned into pearls; compare भर्तृहरि 'स्वात्यां सागरशुक्तिमध्यपतितं सन्मौक्तिकं जायते'. Water thus becomes hard in the form of pearls. बलवती...प्राण्यते very strong indeed is the hope of being united with one's lover, since she (कादम्बरी) lives in that great distress in which her life is tormented by the anguish she experiences. अनुभवस्य वेदना तेन विह्वलिताः प्राणाः यथा स्युस्तथा (अव्ययीभाव). कया वृत्त्या वर्ण्यते in what style of composition can it be described? भरत in his नाट्यशास्त्र speaks of four वृत्तिs 'कैशिकी, भारती, सात्वती and आरभटी'. तदुत्कण्ठा (l. 22) = तस्याः (कादम्बर्याः) उत्कण्ठा (विरहवेदना). स्वप्नेषु...अवस्थाम् human beings are clearly unconscious in dreams of what is passing around them, since you who are seen by her every night, do not observe that state of hers (which I find it impossible to describe). केयूरक means 'you are

seen in dreams by her, so you also must see her. But as you do not seem to know her state, it follows that those who are seen in dreams have no power of observing.' If we take वेदना in the sense of पीडा, the sentence will mean 'all signs of sorrow leave mortals when they are dreaming, since you who are seen by her daily at night (and who therefore must be supposed to see her) are ignorant of her condition.' कादम्बरी when dreaming loses all signs of her sorrow and so even though she were observed by the चन्द्रा० whom she sees in her dreams, he sees her as सुखित and not दुःखित. प्रचण्ड...निजोष्मणा she, who, by the heat of her body, causes the lotuses to fade that are made into a bed and that are able to bear the heat of the fierce thousand rays (of the sun), has humbled (*lit. conquered*) even the sun. Ar. says 'केचिच्छयनीकृतानि कमलानीति पठन्ति तथा चेद्दिनकरमूर्तिविजयो न सिध्यति । छिन्नानि कमलान्यातपे म्लायन्ति तस्मात्सन्तापसहानीति वक्तुं न शक्यते'. He then gives the meaning of his reading which omits शयनीकृतानि as 'तापप्रतीकारार्थं सुशीतलं कमलसरोऽपि गाहमानया स्वोष्मणा क्वथितसरोजलसन्तप्तानि कमलानि म्लायन्तीति भावः ।'.
P. 14. अकारणवामेन who is unfavourable without any cause. सोढा मदनवेदना यया सोढमदनवेदना. ०वेदने is a vocative. अतिकठिने मनसि refers to the heart of चन्द्रापीड. Ar. explains 'अस्यायमभिप्रायः—चन्द्रापीडोऽपि त्वय्यनुरक्त एव तथापि धीरतया न शीघ्रमायातीति'. मृदुनि brings out the contrast with अतिकठिने Though placed on a soft bed, you are really dependent upon a very hard mind. Or सोढमदनवेदने may be looked upon as an adjective of मनसि and then मनसि will refer to the heart of का०. In that case का० refused to lie on a soft bed when चन्द्रा० lay on (*i. e.* in) her hard mind. सन्ताप...जनयति she produces fear (in her friends) by the flowers on her bed that are reddened by the drops of अलक्तक (red paint) of her feet that drops down on account of the heat (of love) and which (flowers) are used as his arrows by cupid and which appear as if fallen from her heart tinged with her blood. The flowers coloured with अलक्तक appear as if dyed in blood and produce fear suggesting that her heart is bleeding and that she may therefore die any moment. सर्वाङ्गीण...उद्वहति she bears horripilation over the whole body due to her ever remembering you as if it were an armour to ward off the arrows of cupid. In the preceding sentence the poet speaks of the arrows of cupid. Here he speaks of the coat of mail that would protect against the arrows of cupid. रोमाञ्चिनि...भावयति putting the garment displaced by her breathing on her breasts that had horripilation she makes her lotus-like right hand experience the vow of lying on a bed of thorns out of her eager desire

for your (चन्द्रा०'s) hand (in marriage). Her breasts had रोमाञ्च which looked like कण्टक. Her hand was engaged in adjusting her garment on her breasts. The hand naturally came in contact with the रोमाञ्चित breasts. The poet represents this as a व्रत for securing चन्द्रापीड's hand. It was believed that for securing a worthy husband, the observance of व्रतs on the part of women was necessary. Compare कुमारसंभव V. 2 'इयेष सा कर्तुमवन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः । अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥'. वामं...विधुनोति she shakes her left hand the fingers of which have become benumbed by the weight of the left cheek and which (hand) was tinged by the ray of light of the bright ruby bracelet and which therefore looks as if it were being scorched by the blazing fire of love. She shakes the left hand to remove its numbness. The redness of the hand due to the red ruby bracelets is represented as due to the fire of love. नलिनी...बिभर्ति she has a face the (blue) lotus leaves on the ears of which are tossed about by the breeze of the fan (made) of lotus leaves and which (face) looks as if its tremulous eyes were fleeing from fear of constantly falling tears. अजस्रस्रवदश्रुभयेन पलायमाने लोललोचने यस्य (वदनम्). नलिनी...विक्षिप्यमाणं कर्णयोः कुवलयदलं यस्य (वदनम्). She was fanned by her friends with lotus leaves to remove her torment. The blue lotus petals on her ear look like her eyes (the pupils of which are dark-blue). क्षामता emaciation. न केवलं...रुणद्धि she holds fast again and again with her tender hand not only her bracelet worn as an auspicious mark for fear of its falling down but also her heart which is in suspense (lit. swinging). She lays her hand on her heart to steady its inner turmoil. The poet represents that this is done out of fear that her swinging heart may fall down, just as her bracelets may come off on account of emaciation. दोलायमानं and पतनभयेन are both to be connected with वलयं and हृदयम्. शिशिर...क्लाम्यति She was distressed by the series of the hands of her friends that droppd down cool drops of water (on her body) which (series of hands) looked as if they (hands) were a garland of graceful lotuses placed on her body (to cool her). This shows her great anguish due to love. Even the cool water and the cool hands of her friends caused more heat. The eight sentences from 'सा सोढमदनवेदने' (l. 2) up to परिक्लाम्यति (l. 16) are closely connected together. They describe her state as she lay on her bed. तथा...धारयति—Each of the accusatives ०कलापं, मत्स्यं &c. is to be connected with धारयति and together with

the preceeding instrumental constitutes a distinct clause. Here again the poet begins with the feet. चरणयुगलेन रसनाकलापं she bears her girdle by the pair of her feet *i. e.* she has grown so thin that the girdle slips down from her hips to her feet, नितम्ब...मध्यं—Ar. explains 'पूर्वं कृशं वलग्नं (*i. e.* मध्यं) स्तनभारावभुग्नमपि स्वशक्त्या धारयति इदानीं तु नितम्बविस्तारेण धारयति.' सङ्गमाशया हृदयं she supports her heart with the hope of being united (with you). उरसा...प्रावरणं (she bears) the covering of the leaves of the lotus plant on her breast (as removing the heat due to विरह). कण्ठेन जीवितं (धारयति) *i. e.* she is in a precarious condition. त्वदालापेन...पातं she sheds tears in conversation about you. The idea is 'त्वद्गुणान् अनवरतं आलपन्ती अनवरतं रोदिति'. K explains 'when the conversation turns upon you, she ceases to shed tears.' But this does not sound well. Her conversation is all the time about च० and it would follow that she never sheds tears. ललाटः...लेखिकाम् she has on her broad forehead a streak of sandal paste (as a cooling ingredient). अंसेन वेणीम् she has her hair hanging down on her shoulders. Women do not braid their hair when their husbands are absent. Ar. explains 'वेणीं असंस्कृतकेशपाशाम्'. N. explains 'एतेन केशानामनियन्त्रितत्वमाविष्कृतम्'. अधुना (त्वद्विरहे) is to be connected with each of the preceding clauses. विघटमानं being broken. If her heart broke, she fancies she would be able to see you who are enshrined there. गोत्र...लज्जते she is ashamed of life as she is ashamed of a mistake in name. If she calls her female friend चन्द्रापीड she feels ashamed; similarly she feels ashamed that loving as she is, she should continue to live in the absence of च०. परिचारिकयेव...सञ्चार्यते she whose limbs are drooping is made to move about by her distress as if it (distress) were a servant waiting upon her. She moves about in her bed through pain. A nurse also moves about her patient in his bed. मुहुः पवन...वसति—Ar. explains 'मुहुः शब्देन कदाचिदधिवसति कदाचिदवरुह्य सञ्चरति कदाचित्पुनरपि अधिवसति'. Sometimes she resorts to a bower of creepers which is tossed about by the wind, as if it (bower) were trembling through fear of its tender leaves being plucked for making a fan (to remove) her torment. उत्कण्ठया व्यजनार्थं पल्लवभङ्गः तस्मात् भयं तेन कम्पितम्. सत्कोश...शेते she sleeps in a grove of land lotuses with buds having beautiful cups, as if it (grove) had folded its hands for saving its stalks (that are used as) bracelets (to remove the torment of विरहिजन). The cups of the buds look like folded hands. उद्बन्धन...सेवते she resorts to her garden the noose-like creepers of which are concealed by the thick-

ly growing foliage, as if out of fear that she might hang herself up with them (creepers). P. 15. निपतदविरत...गाहते she plunges in the water of the pond in the garden, in which (water) fall the reflections of her eyes that are reddish on account of incessant weeping, which (water) looks as if the lotuses plunge deep into it out of the fear (त्रासः) of being spread on the bed (that is being prepared for love-sick का०). The reflections of red eyes in water look like red lotuses. तस्यां...त्पादयन्ती In that (तमालवीथी) with her face, the eyes of which are closed, placed on her creeper-like arm that was raised up in supporting itself on the branches she produces the fear that she hanged her body (*i. e.* her neck) by the garlaned of champaka petals. Her fair arm resembled a चम्पकमालिका in colour and when she placed her neck upon her arm, it looked as if she were hanging herself by a चम्पकमालिका. शाखावलम्बेन ऊर्ध्वा भुजलता तस्यां निहितं निमीलितलोचनं (निमीलिते लोचने यस्य) वदनं यस्याः. मधुर...पतति from that (सङ्गीतगृह) she, being tired of the sportive dance charming on account of the harmony (लयः) of the sweet sound of the tabor (मुरजः) with it (dance,), turns like a pea-hen towards the shower-bath which emits jets of water. मधुरः मुरजरवः तस्य लयः तेन ललिता लास्यलीला. Peacocks dance at the sound of the cloud (here of the मुरज the sound of which is like घनगर्जित) and after dancing are said to drink water. Compare 'बिन्दूत्क्षेपान् पिपासुः परिपतति शिखी भ्रान्तिमद् वारियन्त्रम्' मालविका II. Ar. explains 'सङ्गीतगृहे कादम्बरीविरहावस्थावेदिताः सर्वदा न गायन्ति न नृत्यन्ति च । सङ्गीतगृहाभिज्ञानमात्राय केवलं मुरजान्वादयन्ति । तदीयरवलयानुरूपं गर्जितश्रवणशङ्किनः शिखण्डिनो लास्यमाचरन्ति'. घनजल... कम्पमाना trembling with her body full of horripilation due to the thick spray of the jets of water (in the धारागृह) like the bud of a कदम्ब tree. The adj घन...काया applies to कादम्बरी and also to कलिका. With the latter it means 'which blossoms in the spray of the streams of water from clouds.' घनानां मेघानां जलधाराः तासां सीकरः तेन पुलकितः विकसितः कायः यस्याः; with कादम्बरी the compound is to be dissolved as घनः (निबिडः) जलधारासीकरः तेन etc. By the sprinkling of water from a cloud it was said that the कदम्ब tree puts forth buds. Compare उत्तरराम० 'मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव.' तस्माच्च...नन्दति In this and the following sentences the poet describes the various spots to which का० resorts in order to allay her fever of love but turns away from them owing to their increasing her excitement. तत्काल...युगला she took off the anklets from her feet at that very moment. The कलहंसs ran after her following the sound of her नूपुरs. As their

cackling excited her the more, she took off her anklets, which she did easily as she was extremely emaciated. निपुण...नन्दति she welcomed her emaciation as if it (क्षामता) had a fine forethought. निपुणा प्रेक्षा यस्याः. क्षामता, as if foreseeing that if नूपुरs were to remain on her anklets, she would be pained by the notes of the कलहंसs who would follow her, allowed her to take off the anklets. वलय...कुपितैरिव as if they (चक्रवाकs) were angry with her because she exhausted the lotus-stalks which were used in mak ing bracelets for her. शय्या...मर्षितैरिव who (bees) were as if angered by the fact that heaps of flowers were crushed by her sportive movements on her beds. निर्भरो...क्रियते she was excited with their cooings by swarms of cuckoos (पिक) on the mango trees in the courtyard that (पिक) were as if enraged by the fact that their note (रव) was surpassed (lit. conquered) by her song full of excessive passion. निर्भरया उत्कण्ठया गीतं तेन निर्जितः रवः तेन रोषितैः. मदन...भवति Her anguish was revived she being as if pierced by the needle-like केतकी flowers in the garden, the complexion of the inner leaves of which (केतकी flowers) was surpassed by her cheek pale through Love. एवं...दिवसः the day draws to a close by the torments due to such evil workings of Love.

P. 15. l. 17—p. 16. l. 11. चन्द्रोदये...सन्दिशति. Now केयूरक proceeds to describe the more helpless condition of का० at night. चन्द्रोदये...धृतिः (her steadiness vanishes) (at the rise of the moon) as if it (धृतिः) were made up of darkness. Darkness vanishes at moonrise. The exciting influence of the moon makes her lose what steadiness she possessed and so धृति is said to be तिमिरमयी. कमल...हृदयम्—चन्द्रोदये is to be connected with this and the following four sentences. At the rise of the moon, कमलs (day lotuses) fade and hence her heart whose anguish is increased at moon-rise is said to be कमलमय. कुमुदs bloom at moon-rise. चन्द्र...युगलम् The moon stone emits water when touched by the moon's rays. On account of the great excitement produced by the moon, she sheds tears. चक्र...मनोरथाः her hopes crumble away as the pairs of चक्रवाक birds (separate at night). शीत...कथयति she, stretching over the orb of the moon (तुषारकिरण) reflected in the jewelled floor her hands the fingers of which are shaking being overpowered (लुलित) by tremor, as if she was afflicted with ague, conveys the heat caused by the moon (to her) without words (*i. e.* silently, tacitly). One who has शीतज्वर has his hands trembling, का०'s hands also trembled through the passion of love. To her excited by love, the moon appeared hot and therefore she placed both her hands

on the image of the moon. सीत्कारेषु...द्गिरति in making hissing sounds (due to love longing and consequent shivering) she under the guise of the rays of her teeth as if emits the rays of the moon that had entered her heart that was shattered by the arrows of cupid. वेपथुषु...गृह्णाति In her tremors she as if receives instruction from the movements of the plantain leaves used as fans. विजृम्भिका...दिशति In her yawns (due to the intense working of love) she as if points out the way for going out (of her body) to her life which is lingering in her throat (*i. e.* she is in a precarious condition). गोत्र...वमति in her smiles of embarrassment due to her mistakes in names (*i. e.* calling her maids by the name चन्द्रापीड) she seems to emit the pollen of the flowery arrows of cupid that fall on her heart. The pollen of flowers is white; smiles also are said by poets to be white. When she smiles, the poet says that it is rather the pollen of the flowers used by cupid as his arrows to shoot at her. बाष्प...लीयत इव When she sheds tears, she bearing (*i. e.* sending forth) streams of continuous large drops of tears, seems to melt. P. **16.** शशि...दलति she as if is split up in a hundred parts under the guise (निभः) of the numerous reflections that appear in mirrors made of moonstones. कुसुम...धूमायत इव On her flowery beds, she looks covered with smoke, being surrounded (आकुलित) by rows of bees that came near by the longing for the perfume (of the flowers). The rows of dark bees look like smoke. अमल...ज्वलतीव On the seats of pure lotuses, she being coloured yellow by the masses of pollen and filaments, seems ablaze. The yellowish pollen with which she is covered looks like flames of fire. स्वेद...भस्मीभवतीव In stopping her perspiration, she, whitened by the dust of pure (विशद) camphor powder, seems as if reduced to ashes. The application of powdered camphor to the body is a means of stopping perspiration and has a cooling effect. न विज्ञायते...स्थगयति when the sound of the drum (मृदङ्गः) is heard in a musical concert, she covers the mouth of the peacocks made of emerald in the shower house fearing lest (the peacocks) may produce their notes (that excite her the more); it is not known (by me) whether this is due to her ignorance, whether to sportiveness, whether to mental aberration. The peacocks dance when a मृदङ्ग is beaten thinking that it is the thundering of clouds. She is afraid that the emerald peacocks may be excited by the मृदङ्गध्वनि and may produce their exciting notes; so she shuts their mouths though they are not endowed with life. दिवसा...घट्टयति In the evenings of (many) days she

binds the pairs of चक्रवाकs drawn on the painted wall with threads of lotus fibres, being afraid that they (चक्रवाक pairs) may be separated (at night). चिंतारता...ताडयति—सङ्कल्पमात्रेण यत् मैथुनं तस्य आरम्भेषु ताडयति—she struck them with the lotuses used as ear-ornaments in order to put the lamps out. उत्कण्ठा...लिखति In love letters, she writes signs that would put her lover in mind of her unions (with him) in her thoughts. दूती...दिशति when go-betweens are sent by her, she sends blame for faults committed (by her lover) in her dreams.

P. 16. l. 12–p. 17. l. 19. **अपि च तस्याः...परिसमाप्तिः.** तस्याः चन्दन...मोहः With the southern breeze (from the मलयपर्वत) comes infatuation over her like the fragrance of sandal. The मलयमारुत is an excitant of love and hence causes मोह. मलयमारुत also brings चन्दनपरिमल. चक्राह्व...त्रासः The fear of keeping awake comes to her with the night like the curse of the चक्रवाक birds (by राम). Night increases the torment of love and so would keep her awake. The चक्रवाक male is separated from its mate at night. When राम was lamenting for सीता, the चक्रवाक birds laughed at him, upon which राम cursed them saying that they would suffer the grief of separation from their beloved. Bâṇa refers to this in the पूर्वभाग 'यत्र च...अद्यापि मूर्तिमद्रामशापग्रस्तानीव मध्यचारिणालोक्यन्ते चक्रनाम्ना (म्नां?) मिथुनानि' p. 23 of P; compare वासवदत्ता 'कालपाशेनेव मूर्तरामशापेनाकृष्यमाणं चक्रवाकमिथुनं विजघटे' (p. 185, Hall's ed.). प्रतिरुता...दुःखानि torments appear together with the cooings of pigeons on the roof (वलभी) as if they were the echoes (of the cooings). मधुकर...लापः the longing for death comes upon her with the perfume of the garden flowers, as if it were a bee. The perfume of flowers draws bees; the perfume of flowers also excites her most and makes her long for death rather than live a life of torment. जलकणिकेव...कम्पते She lying on the leaves of lotuses (to remove her love torment) trembles like a drop of water (which is also पद्मिनीपलाशस्थिता). A drop on the leaf of a lotus plant is an emblem of unsteadiness 'नलिनीदलगतजलमतितरलम् । तद्वज्जीवितमतिशयचपलम्' मोहमुद्गर. In this and the following clauses up to अतिक्षामा भवति (p. 17 l. 6.) we have in each sentence one adjective that applies to का° on the one hand and to some other object on the other to which का° is compared on account of this common quality. प्रतिच्छायेव...दृश्यते like one's shadow, she is seen (by her friends) on crystal slabs, water, jewelled mirrors, jewelled pavements. One's shadow is seen in crystal, water, mirror &c. She lies on crystals, in water, on floors &c. to produce a cooling

effect. नलिनीव...म्लायति like the day lotus, she fades at the touch of the moon's rays. The moon excites her and also causes the day lotuses to fade. हंसीव...जीवति like a female goose lives by सरस.. व्यतिकर. This means with हंसी 'by the fact of feeding on juicy lotus-stalks' (सरसाः मृणालिकाः तासां आहारः तस्य व्यतिकरेण संबन्धेन); with का० it means 'by her contact with the garlands of lotus fibres' (सरसाः मृणालिकाः तासां हारः तस्य व्यतिकरेण). शरदिव... विजृम्भते-कुमुद...वहा-the शरद् season has charming breezes coming in contact with कुमुद &c; का० also has their perfume, as she lies on a bed made of these flowers. सकुसुमबाणा-सकुसुमः बाणः(a kind of plant)यस्याम् (with शरद्); कुसुमबाणेन मदनेन सह सकुसुमबाणा (with का०). चन्द्र...नयति- निशां नयति—का० passes the night; the moon's orb leads the night (*i. e.* rises in the beginning of night). कमल...पल्लवा whose tender feet stumble on the heaps of day lotus (with का०); whose soft rays (पादाः) fall on heaps of day-lotuses. सञ्चरन्ती when she (का०) moves about; when she (moon) moves in the sky. कुमुदिनीव...वाहयति she, like moon-lotus, passes the day in false sleep, both being रजनि... जागरा. का० merely closes her eyes; she is really awake; hence her sleep is false. Similary the कुमुदिनी is shut, but is ready to open at the advent of the moon. रजनिकरः चन्द्रः तस्य किरणैः कृतः प्रजागरः (जागृतिः विकासश्च) यस्याः. का० is kept awake by the exciting influence of the moon's rays and the कुमुद flower is opened by the moon's rays. मुर...चिन्तयति. मुररिपुः कृष्णः. मन्दो...शेषा (मन्दोच्छ्वसितं शेषः यस्याः; पक्षे मन्दं उच्छ्वसितः शेषः नागराजः यस्याम्) the only remaining sign (of life) in which is her slow breathing (with का०); in which the serpent शेष breathes gently (with शयनलीला, lest his lord विष्णु may be roused from sleep). निमीलितलोचना—का० keeps her eyes closed, being tormented by love-anguish; विष्णु closes his eyes in योगनिद्रा. मलय...पतति. निम्नगा = नदी. The best sandal grows on the मलय mountain. का० lies down on slabs of stone that are covered with sandal (to cool her). कुन्द...यास्यते. तुषार...वर्तिनी (the कुन्द bud) lies on the leaves of a tree sprinkled with dew; का० lay upon the leaves of trees sprinkled with snow (to produce a cooling effect). वन in the case of का० may stand for उपवन. भुजङ्गीव... ताम्यति-असह्येन सन्तापेन (by heat) आलिङ्गितः चन्दनः यया (with भुजङ्गी); असह्येन सन्तापेन (love-torment) आलिङ्गितं (applied to the body) चन्दनं यस्याम् (with का०). शिखि...ताम्यति—का० was pained by the exciting note of peacocks; the female serpent was afraid of the note of the peacock (that would devour her). केसरिकाननम् (1) a forest where lions reside; (2) a forest full of बकुल trees (केसरः बकुलः). The बकुल has an exciting influence on love-sick persons. कुसुम...मनोहरात्

applies both to प्रमदवन and मदनचाप. कुसुमैः घटिताः शिलीमुखाः बाणाः यस्य अत एव मनोहरं (cupid's bow charming on account of the arrows formed of flowers); कुसुमेषु घटिताः शिलीमुखाः भ्रमराः तेन मनोहरम् (the pleasure garden charming on account of the bees that stick to its flowers.) जानकीव...बिभेति she is afraid of the चम्पक and अशोक trees like सीता who was afraid of demons. पीतरक्तेभ्यः applies both to demons and चम्पकाशोक. The चम्पक and अशोक have respectively yellow and red flowers; the demons drank blood (पीतं रक्तं यैः); compare for a similar श्लेष गाथासप्तशती IV. 11. उषेव...मेति—उषा was the daughter of the demon बाण. She beheld अनिरुद्ध in a dream and fell in love with him. Her friend चित्रलेखा brought him to her city by her योगविद्या and उषा secretly married him. See विष्णुपुराण V. 32 and 33. ग्रीष्म...भवति. The reading ग्रीष्मनिशालक्ष्मीः of the Calcutta editions is better and should have been kept in the text, as the nights in summer become short. सर्वथा... क्षीणानि—क्षीणानि is to be connected with अङ्गानि, वस्तूनि, मृणालानि etc. दिवसैः...वस्तूनि All the things that would support her life are exhausted in the course of days. संप्रति...महावेगाः. त्वन्नामा...सखीजनः She calls all her friends by your name (*viz.* by the name चन्द्रापीड). त्वं नाम यस्य सः त्वन्नामा. त्वत्समा...समवायाः all combinations of men seek means of her union with you. त्वदालाप...विनोदाः All her diversion is produced by talk about you. त्वदुपालम्भ...गीतयः the auspicious songs of female bards (मागधी) contain taunts directed to you. त्वद्दर्शन...स्वप्नाः all her dreams (in which she saw you) were superfluous as regards seeing you (as she saw you all round at all times). त्वत्परिहास...प्रलापाः her ravings in the burning fever of love mostly consisted of jokes about you. त्वन्नाम...महावेगाः the powerful fits of fainting allowed consciousness (प्रबोधः) to be restored solely by means of repeating your name. When she fainted, the mention of your name brought her back to consciousness. त्वन्नाम्नः ग्रहणमेव एकः उपायः तेन गम्यः प्रबोधः येषु. इति... परिसमाप्तिः—the principal sentence is इत्यावेदयन्तं केयूरकं...मूर्च्छा न्यवारयत् न तु पुनः...परिसमाप्तिः. आमीलना...मूर्च्छा swoon that came over चन्द्रापीड as if through compassion for the production (in चं० of sorrow at hearing the anguish of का० and that (मूर्च्छा) as if gave a signal (to केयूरक) by closing (his eyes). कादम्बरीव्यथाश्रवणेन वेदनायाः सम्भवः तेन अनुकम्पा तया. मूर्च्छा as if pitied the torment चं० felt on hearing का०'s condition and so to relieve him overtook him.

P. 17. l. 20—p. 19. l. 20. **तथा मूर्छानिमीलितश्च...प्रयतामहे.** ससंभ्रम...संज्ञां लम्भितः (चन्द्रापीड) who was brought back to consciousness by केयूरक who held his body in haste, by पत्रलेखा who took

n her hand (lit. honoured) the fan and by fate that was ready to subject (च०) to the lot he was destined to experience. ससंभ्रमं प्रतिपन्नं शरीरं येन. अनुभाव्यः यः अर्थः तत्र सज्जया. चन्द्रापीड would have perhaps lost his life by the torment he suffered on hearing का०'s state; but fate wanted to give him a taste of further trouble and so brought him to consciousness. स्वकृता (चन्द्रापीडस्य) पीडा स एव अपराधः तेन. लज्जितमिव विलक्षमिव—Ar. explains the difference between लज्जा and वैलक्ष्य as 'स्वकीयदोषं परो ज्ञास्यतीति वदनावनतिर्लज्जा। स्वकीयदोषं परो ज्ञास्यतीति स्वकीयदोषे परेण ज्ञाते सति तस्याभिमुखावस्थानाशक्त्या स्वाकारगोपनं वैलक्ष्यम्'. निभृतस्थितं who remained silent or motionless. अन्तर्बाष्पेण उपरुध्यमानः कण्ठः यस्य whose throat was choked by the tears that were suppressed within. स्खलितानि अक्षराणि यथा स्युस्तथा in a faltering voice. एकान्त...हृदयम् whose heart is excessively cruel. P. 18. दूरीकृत...भावनया (दूरीकृता पुनर्मदागमनस्य संभावना यया) who (का०) never contemplated (lit. laid aside) the possibility of my again coming (to her). Connect सन्दिष्टं with महाश्वेतया. समुप...बन्धया (समुपहृतः अनुबन्धः यया) who (महाश्वेता) withdrew (from me चन्द्रापीड) all her affection. अभिजात...कादम्बरी princess का० does not know herself (does not apprehend her real worth) on account of her noble birth, her majesty, her generosity, her even disposition (in happiness and distress), her courtesy, and the extreme tenderness (पेशलता) of her nature. Ar. explains 'महानुभावता गन्धर्वराजकुलोद्भवत्वेन संभूता तेजस्विता...समानशीलता सुखदुःखयोरेकप्रकारता.' It further explains 'एतद्गुणषट्कमालम्ब्य विरहानलदह्यमान आत्मा न गणितः। कथमाभिजात्यं तेजस्वितां चावलम्ब्य। त्वामहमनुरक्ता दुःखं जीवामीत्येतद्वचो नो (क्षम्?)...महामनस्त्वं समानशीलतां चावलम्ब्य दुःखानुभवनमङ्गीकृतम्.' चन्द्रमूर्ते...कराकर्षणम् In this and the following sentences up to किं करोतु पादपः (l. 13) चन्द्रापीड wants to illustrate the position that it was for him, a perfect stranger, only to love का० and not to secure her hand; that latter event should have been brought about by का० herself or her friends. चन्द्रमूर्ते...कर्षणम् the slab of stone called चन्द्रकान्त, void of life, has it in its power (आयत्त) only to melt at the sight of the moon; but it has not the power to draw the rays of the moon. Some of the words in this sentence have double meanings and apply to चन्द्रापीड. चंद्रमूर्तेः (चंद्रस्य इव मूर्ति यस्याः तस्याः कादम्बर्याः) आलोकेन दर्शनेन. आर्द्रभावः (love) तस्य उपगमनं. तस्याः कादम्बर्याः करस्याकर्षणम्. At the sight of का०, चन्द्रा० could only fall in love with her and not make bold to take her hand also. Ar. explains 'वैदेशिकस्य मम तदानीं देव्याः सन्निधौ आर्द्रभावोपगमनमेवाधीनं न पुनस्तत्कराकर्षणम्। तदा मामनुकूलमवेक्ष्य स्वयमेव देव्या देवीपरिजनेन वा देव्याः परिग्रहः करणीयः इति वक्तव्यम्.' नितरां...प्रभवति The bee though it flies on its wings has

the power only to approach (the flower), but as for its securing honey, it is the expanding (lit. yawn) of the bud that has (the sole) power. Here again पक्षपातिनः may apply to चंद्रापीड and mean 'extremely partial (to का०).' कलिकाश्रयिणी जृम्भैव suggests कादम्बरीसमाश्रितः मदनविकासः. दिवस...रजन्येव the bed of कुमुद्s (night-lotuses) oppressed by the heat of the day can only be ready (to expand), but it is the night alone charming on account of the moon-light that can cause it to expand. निर्भर...पादपः even though it (tree) is full of fluid inside, what can a tree do for showing the redness of its leaves in the absence of the receipt (परिग्रहः) of the glorious spring? अन्तः सरसतायां सत्यामपि even though there was extreme affection (in चन्द्रा० for का०). What can चन्द्रा० do without being accepted (परिग्रहः) by का०? तत्र देव्याः... समवस्था Having shown that it was not his fault that का० experienced the anguish of unsatisfied love, he now shows that the fault rather lies the other way. He means that having regard to का०'s semi-divine birth, he could not make the first advance of love, though his passion was as strong as hers and that a mere word from her would have sufficed for him. It was her command (which she did not give at the time to make advances to her as a lover) that was at fault. यया...लज्जापेक्षिता which (आज्ञा) did not cruelly send itself to her (का०'s) slave (*i. e.* myself, चन्द्रा०) who was only waiting for the throbbing of her lip (to issue commands) and who stood in front of her; which (आज्ञा) paid heed to the sense of shame that is an obstacle to happiness, that is simply clever in causing pain and that cares not for the distress of others. व्यामोहः infatuation. कीदृशी...मनोरथः what shame (need she feel) as regards a slave (me, चन्द्रापीड) who is completely under her control (lit. tied to her feet), what regard (need she show), what sort of entreaty (need she have addressed to me), what means this want of confidence (in me), that she accepted such terrible pain for herself who is as delicate as the शिरीष flower; but did not fulfil my longing (by acknowledging to me her love). क्रमागतं...लोचनानाम् to conceal (one's feelings) is natural (lit. handed down regularly from generation to generation) in the case of women. वामे सुन्दरे लोचने यासाम्. अपरि...कन्यकानाम् especially (this is so) in the case of maidens who have not yet given up all their characteristics of childhood and in whom the sentiment of love (मनसिशय) is not yet fully developed and is therefore not mature. लज्जा...देव्या granted that it was not possible for the princess to shake off herself the sense of shame towards this

person (*i. e.* myself). तया...उपेक्षितम्—The principal sentence is तया मदलेखया किम् एवं...कामेन (p. 19. l. 4.)...आयास्यमानं देवीशरीरमुपेक्षितम् why did she (मदलेखा) not care for the body of the princess that was being thus tormented by love. The instrumentals (singular) from ०पहारेण (p. 18. l. 26.) to स्वयोनिना (p. 19. l. 4.) qualify कामेन. अहार्य...हारेण against whom (काम) even sages, whose wealth of asceticism cannot be pilfered, cannot guard their hearts. अहार्यं संयम एव धनं येषाम्. अरक्षितः हृदयस्य अपहारः यस्मात्. काम influences even the minds of great sages like विश्वामित्र. अनिग्राह्यचौरेण who is a thief (of hearts) that cannot be punished. शुचि... स्पर्शेन whose contact cannot be avoided even by those who are pure. अबहिष्कार्यचण्डालेन who is a चण्डाल (who is so relentless) that he cannot be excluded (lit. placed outside the community). The स्पर्श of a चण्डाल is avoided by all pure persons and he is also बहिष्कार्य. भस्मी...सहस्रेण who reduces to ashes persons in endless (अपर्यवसान, *i. e.* countless) thousands. भस्मीकृतानि अपर्यवसानानि (अविद्यमानं पर्यवसानं अन्तः येषाम्) अनन्तानि प्राणिसहस्राणि येन. अनिर्वाप्य...ग्निना who is a cemetery fire that can never be extinguished. काम can never be destroyed and like श्मशानाग्नि it destroys all. अशरीरव्याधिना which is a disease without a body. Diseases attack bodies. But काम is a disease that exists without any bodily substratum *i. e.* it is 'मानसो व्याधिः'. रूपापहारिणा that lessens a person's beauty (when it makes one love-sick) or that draws (the minds of persons) by the beauty (of other persons). अकाण्डव्याधेन who is a hunter that shoots unexpectedly. It may also mean 'who hits without a (iron) dart. सद्यः—क्षमेण who is able to deprive a person of life at once. अनिरूपित...वर्तिना which influences (men's minds) without stopping to observe whether the object (of love) is suitable or unsuitable. परापकारकृतार्थेन who is pleased by doing harm to others. अपरप्रत्ययेन who cannot be understood from (the experience of) another *i. e.* whose nature and working is only (स्वसंवेद्य) known from one's own experience. न परस्मात्प्रत्ययः (ज्ञानं) यस्य. Ar. explains 'अन्यथारूपशपथेनेत्यर्थः। अत्र प्रत्ययशब्दस्य शपथ एवार्थः.' But this does not yield a good meaning. स्वयोनिना who springs from himself *i. e.* who (Love) is self born, has no producer. One of the names of काम is अनन्यज. 'शम्बरारिर्मनसिजः कुसुमेषुरनन्यजः' इत्यमरः. तत्रस्थस्यैव when I was there (when च० had been to see का०). दिवस...किं करोमि what shall I do when the journey (lit. road) can be accomplished only after a series of days. मलया...शरीरम् The body of the princess cannot endure even the fall of the flower of a creeper struck by the Malaya breeze. वज्रसारवत् कठिनं हृदयं येषां.

प्रायेण...मर्थः probably the princess also must experience these feelings (or thoughts). यथा चास्य...स्यास्यतीति as I see that wretched (destiny) has begun to act perversely, (destiny) that is solely bent upon causing pain, that is clever in bringing about strange (दुर्घट difficult to bring about) combinations, that does any thoughtless act, that is provoked without a cause, I think that it (destiny) will not stop with this much (that has happened, but will produce far more evil). तस्य (अमानुषगीतध्वनेः) जिज्ञासा तया आगतस्य. तरलिका was the friend of महाश्वेता who attended upon her. तव refers to केयूरक. तवाभि...प्रस्तावः your coming introduced (paved the way for) my going (to see का०). When केयूरक told the message of का० to महाश्वेता about the former's not marrying as long as महा० was in grief, महाश्वेता wanted to go to का० to dissuade her from her resolve and asked च० to accompany her to हेमकूट. Separate अलङ्घनीया आगमनाज्ञा. Connect पितुः with आज्ञा. तत्सुदूरमारोप्य...वेधसा Accursed fate having first raised me very high (*i. e.* having produced high hopes in me) has again thrown me down, fate that does what is improper and that is prompt in performing the task (नियोग) appointed by the force of my actions (accumulated in former lives). अस्माकं कर्मणां बलात् यः नियोगः तस्मिन् दक्षेण. He is afraid that before he reaches का०, she may die by the torment of love. संभावयितुं to honour, to serve.

P. 19 l. 21–p. 20 l. 18. **इत्यभिदधत्येव...सुखमिति.** अपरम् besides, in addition. तिग्मदीधितिः whose rays are sharp (the sun). तिग्म...करसहस्रम् the sun withdrew (set) his thousand rays the lustre of which was as yellowish as the sparks of heated and (therefore) molten gold and that (करसहस्र) resembled the matted hair of शिव spread in all directions (at the time of his ताण्डव dance). उत्तप्तं कनकं तस्य द्रवः तस्य स्फुलिङ्गवत् पिङ्गला द्युतिः यस्य. दिक्षु विकीर्णं धूर्जटिजटामण्डलं तदनुकरोतीति. अस्तानु...ससार as the sun started to set, the sunlight also withdrew drawing with it the patches (छेदाः) of reddish light that lingered on the tops of trees according to their respective heights. क्रमेणैव...पटले gradually when the evening spread over (चन्द्रा०) its circle of red as if it were a piece of cloth wet with water, out of the appearance of compassion (for चन्द्रापीड who was tormented by the heat of love). निशा...लेखायाम् when darkness was rolled about, hanging above (चन्द्रा०) like indigo, by the advent of night as if it (निशागम) were a wellwisher (आप्त) with the thought—'let no one see him (च०) who is overpowered by vacancy of mind.' Connect निशागमेन with भ्राम्यमाणायां. कमलेष्वपि...संकुचत्सु when the day-lotuses were

contracting on account of the heat that dried up everything being unbearable, as if they were afraid of being spread over the bed (to remove च०'s torment). The natural सङ्कोच of कमलs towards the close of the day is represented as due to their fear of being used on the bed of च०. कुमुदेष्वपि...द्दलत्सु when the night-lotuses were expanding with emulation as if for making ready the bed (for च०), lotuses (कुमुदs) that were very juicy (also affectionate) on account of their being pure (also white) by nature. The कुमुदs were white and juicy or wet. One who is शुचिस्वभाव (of pure heart) is आर्द्र (affectionate). चक्र...व्याहरत्सु when the चक्रवाक birds, that were helpless through separation from their mates, uttered loudly again and again sweet and piteous notes as if for advising him (चन्द्रा०) to go near का०. चन्द्रमसि—connect this with उदयगिरिशिखरमारूढे. समस्त...पत्रे who is the only umbrella in all the three worlds. आतपत्रम् lit. 'that which protects from heat.' It is the moon alone that cools the world. सुधा...कलशे which is the silvery pot of nectar. The moon and silver are both white. पूर्व...तिलके which is the sandal mark on the forehead of the woman in the form of the eastern quarter. गगन...हृदे the great lake of the beauties of the glorious sky. सुधा...रूढे when (the moon) had risen on the rising mountain as if to touch him with his hands (rays) that were smeared with nectar and to sprinkle him with the water in the form of moonlight, that (water) is the cause of reviving (the spirits). चन्द्रातप...विमुच्याङ्गानि throwing his limbs on a slab of moon-stone charming on account of the appearance of bright drops of water that were shown at the touch of the moon's rays. चन्द्रातपस्य स्पर्शेन दर्शिताः विशदाः जललवाः तेषां उद्भेदेन हारिणि. चरण...सृतं who approached for shampooing his feet. किमाकलयसि what do you think? विनोदयितुम् to divert (her thoughts). मत्परिचय...भ्यर्थनाम् will she (का०) being distressed by my acquaintance (*i. e.* my acquaintance with her having brought her to this plight) act according to their request that she (का०) should take her meals. तयोः refers to मदलेखा and महाश्वेता. स्मर...मुखम्—read स्मेर० for स्मर० which latter is a misprint.—Her face the corners of whose mouth are smiling, the pupils of which are a little unsteady and the eyes of which are long like those of a terrified fawn. स्मेरः सृक्कोपान्तः यस्य, आलोले तारके यस्य. उत्रस्तहरिणशावकवत् आयते अक्षिणी यस्य. इति—marks the close of चन्द्रापीड's speech.

P. 20 ll. 19-25. **स तु...नापसरति.** सः refers to केयूरक, the attendant of का० that had come to inform चन्द्रापीड of her love-

sick condition. देव refers to चन्द्रापीड. तिष्ठतु...परिजनो वा let alone (never mind) her friends that are near her or her servants. This means that they can do nothing to relieve her torment. It is you alone who can do something. तस्या हि...ददाति her longing to see you does not allow her to shut her eyes at her will, *i. e.* she does not even wink, desiring to see you. Ar. explains 'अस्यास्त्वदालोकनेच्छया निद्रा नायातीत्यर्थः.' समागमा...हृदयम् Her heart is supported only by the hope of being united with you. But for the hope of union, her heart would have given way. Compare 'आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयिहृदयं विप्रयोगे रुणद्धि' मेघदूत 10 or 'गुर्वपि विरहदुःखमाशाबन्धः साहयति' शाकुन्तल 4. श्वसित...वहितम् deep sighs are carried in her mouth *i. e.* she heaves deep sighs. We may also read मुखेऽवहितम् which would mean 'heavy breathing is attentive to her mouth' (as a servant is). रोमाञ्च...मुञ्चति—this means that she has always the सात्त्विकभाव (an external indication of internal feeling) called रोमाञ्च. दिवानिशं...स्थायी—this means that she weeps day and night. लोचनयोः पन्थाः लोचनपथः तस्मिन् तिष्ठतीति. प्रजागर...दृष्टिः wakefulness keeps its eye upon her even at night *i. e.* she gets no sleep even at night. अरति...स्थानम् Agitation does not bear that she should remain alone *i. e.* अरति always accompanies her. This means that her mind finds delight nowhere. अरति is one of the ten states of love (अनङ्गदशा) defined as 'स्वाभीष्टवस्त्वलाभेन चेतसो याऽनवस्थितिः । अरतिः सा'; it is the agitation of the heart due to the fact of not securing the object of love. Ar. explains 'अरतिरनवस्थितिः स्थानासनशयनेष्विति लाक्षणिकैरुक्ता.' जीवित...सर्पति—this means that her life is in a precarious condition, as N. explains 'प्राणाः कण्ठगता एव वर्तन्ते इति भावः.' In this passage the poet describes how प्रजागर, बाष्प, अरति &c. are ever in attendance upon her like friends and servants.

P. 21 l. 1—p. 22 l. 25 **एवं वदन्तं...नेतुं समर्थः.** तमादिदेश विश्रान्तये he ordered him to take rest. आत्मनापि...प्राविशत् he himself dwelt upon how he should depart (to see का०). यदि तावत्—from this to the end the poet describes the thoughts that crowded upon चन्द्रापीड. यदि...गच्छामि If, without telling (my parents), without falling at the feet (of my parents), without being smelt on the head (by them), without receiving their benedictions, I were to leave (the palace) and go without being permitted by my father or mother. अगृहीता आशीः येन. Ar. reads अनुच्छङ्घलितः and explains as 'अविसर्जितः.' ततो गतस्यापि मम then even if I go, whence can I get happiness &c. निर्वृतिः happiness. तिष्ठतु...चिन्ता

never mind this thought which has reference to the future. चिन्ता refers to कुतः सुखं किं श्रेयः &c. He says that it is only in the future that he may not be happy if he goes without his parents' permission and that he need not mind what happens in the future as there is a difficulty in the present. अपक्रम्य...अहम् having left (the palace), how can I go (unobserved) ? तातेन...समारोपितः—the principal sentence is तातेन...स्वभुजादवारोप्य मय्येव राज्यभारः समारोपितः my father has placed the responsibility of the kingdom on me alone, having taken it off from his own shoulders (lit. arm). दुस्तराहवा...स्तम्भात्—these are four adjectives qualifing स्वभुजात्—which (भुज) is a great bridge (सेतुबन्धः) for crossing the ocean of battle which is difficult to cross, which is a desire-yielding tree in yielding desired objects which thus became fruitful, that is a bolt (अर्गलदण्डः) for the door in the form of the departure of fame that he (father) secured by conquering his enemies, that is a pillar that supports the house in the form of all the worlds. दुस्तरः आहवः (संग्रामः) एव अर्णवः तस्य उत्तरणे महासेतुबन्धः तस्मात्. His arm brought success. अवन्ध्यं वाञ्छितफलप्रदानं तस्मिन् कल्पवृक्षः तस्मात्. कल्पवृक्ष is one of the five trees of heaven that yield all desired objects 'पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः **कल्पवृक्षश्च** पुंसि वा हरिचन्दनम्' इत्यमरः. अहितानां (शत्रूणां) विक्रान्तिः (पराजयः) तया यशः तस्य निष्क्रान्तिः सा एव द्वारं तस्य अर्गलदण्डः तस्मात्. When once he conquered his enemies he never allowed them to recover their position. तदनाख्याय...धावितव्यम्—the principal sentence is तदनाख्याय पदमपि निर्याते मयि अवश्यं...आ पयोधेः अष्टाभ्योऽपि दिग्भ्यो राजभिरनुधावितव्यम् therefore when I, without telling (my parents) go out (of the palace) even a step, surely the (tributary) kings will run after me (in search of me) from the eight quarters up to the ocean. All the instrumentals from ०धरातलैः up to ०विलम्बैः qualify राजभिः अपरि...धरातलैः (अपरिमिताः करितुरगरथाः तेषां गमनेन संक्षोभितं धरातलं यैः) that disturbed the earth by the march of innumerable elephants, horses and chariots. आलोल...गभस्तिभिः (आलोलानां कदलिकानां पताकानां काननं तेन आकुलीकृताः भास्वतः सूर्यस्य गभस्तयः किरणाः यैः) who obscured the rays of the sun by the forest (number) of waving banners. ऊर्ध्व...व्यतिकरैः (ऊर्ध्वं ध्रियमाणानि धवलानि आतपत्रमण्डलानि तेषां छायया अन्तरितः वासरेण सूर्यातपेन व्यतिकरः सम्पर्कः येषाम्) whose contact with sunlight was prevented (lit. screened) by the shade of white umbrellas that were held over (the heads of the kings). A white umbrella is a symbol of royalty. अति...कुहरैः (अतिबहलस्य रेणूनां उद्गमस्य अविच्छेदेन सन्तानेन आपूरितानि भुवनकुहराणि यैः) who filled the cavities of the worlds by the continuous line of thick dust (raised by

the march of elephants &c.). पुरः...वाजिभिः whose swift horses march in front. अनु...साधनैः (अनुसन्तानेन लग्नं वेतण्डप्रायं गजबहुलं साधनं सैन्यं येषाम्) whose army consisted mostly of elephants following in unbroken lines. श्रान्तैरपि...विलम्बैः who though exhausted and hungry would not slacken their speed (in my pursuit). तिष्ठन्तु...चेतसि let alone the kings who are devoted to my service (they will surely follow in pursuit); it occurs to me that even my subjects who have enjoyed happiness will run after me, leaving their sons and wives through their affection for my father. सुखपरिभुक्ताः is rather awkward; we expect उपभुक्तसुखाः; as it is, we may dissolve 'सुखे परिभुक्ताः तातस्य राज्ये सुखं परिभुक्तवन्तः' or 'सुखस्य परिभुक्तं भोगो यासाम्.' तातस्यापि कोऽपरोऽस्ति—चन्द्रापीड refers to the fact that he was the only son of his father. मदीयं स्नेहं the affection he feels for me. यातु...गतेन वा let him go; what is the use of him whether he goes or comes. Separate गतेन आगतेन वा. If we separate as गतेन अगतेन वा it will mean 'whether he goes or not.' अविनयकोपित angered by my immodesty (in going without his permission). अवष्टम्भं कृत्वा supporting his heart, consoling himself. कस्य...हृदया looking at the face of whom else (other than myself) would (my mother) derive comfort of heart? ताते...भवति when my father follows after me (in pursuit) the whole earth itself together with its eighteen continents (द्वीप) will be following me. The number of द्वीपs is usually given as seven (compare महाभाष्य vol. I. p. 9. 'सप्तद्वीपा वसुमती त्रयो लोकाः...एतावान् शब्दस्य प्रयोगविषयः'); but eighteen are also spoken of *e. g.* रघुवंश VI 'सङ्ग्रामनिर्विष्टसहस्रबाहुरष्टादशद्वीपनिखातयूपः। ... बभूव योगी किल कार्तवीर्यः ॥'. तदा then (*i. e.* when my father and the kings of the earth will follow in pursuit of me). समासादितेन when I am reached (*i. e.* found out). **p. 22.** दैवनियोगात् through the decree of fate *i. e.* good fortune. तथाप्यनायास...पुण्यवता still what shall I, an unfortunate man, have accomplished by throwing in great worry my father who should not be put into trouble by me and in the ocean of sorrow due to my departure my mother who has known no sorrow through my father's favour. बहु...तप्तः troubled by journey for many days. स्कन्धावारः मे my army. चन्द्रापीड when he hurried back from the अच्छोद lake in accordance with his father's message had left his army behind under the command of वैशम्पायन, his friend, with orders to follow him leisurely. परापतति arrives, returns. तेन...धावितव्यम् that (army) will have to turn back before they have reached their homes (*lit.* from half the way) and hurry on another mission (*viz,* that of finding me out). संविधानेन

by arranging a plan (with my parents). मम स्नेहेन...आगत इति In these four sentences चन्द्रापीड puts forward four reasons that alone could be told to his parents, if he were to speak the truth about his departure. But these he dismissed as they were such as a modest young man could never tell his parents. इति at the end of each sentence is to be connected with कथयामि (l. 7). जीवित...भूतया who has become the cause of the support (निबन्धनं) of the lives of us both. तद्दुःखम् कादम्बर्याः दुःखं. व्यपदेशः pretext. संप्रत्येव...प्रत्यागतोऽस्मि I, after subduing the earth, have just now returned after more than three years (and therefore I cannot depart on the pretext of the conquest of some country). अद्यापि... पतति my army itself has not yet returned. मोचयामि how shall I free myself? सुहृत्साध्येऽस्मिन्नर्थे this object (my going to का०) being one which is to be accomplished only with (the advice of) a friend. केन सह निरूपयामि with whom shall I consider (what steps to take). को वापरो...करोतु who else (other than वैशम्पायन) will produce determination in me (will enable me to resolve definitely on any particular course of action). निश्चयस्य आधानं उत्पत्तिः. विवेकिनी प्रज्ञा an intelligence that is able to discriminate (between what is good and bad, proper and improper). कस्य...श्रोतव्यम् the learning (श्रुतं) of whom else is to be followed (lit. listened). कर्तव्यभारम् the burden of doing what is proper to be done. निर्वृतात्मा = सुखितात्मा. मत्कार्ये पर्याकुलता being absorbed in what I desire to do. को...समर्थः who else (other than वैश०) will be able after reconciling my mother and father angered by me (by departure), to take me (to them).

P. 23. ll. 1-7. **इत्येवं चिन्तयतः...वैशम्पायन इति.** किंवदन्ती rumour. यथा that. दशपुरं यावत् as far as दशपुर. दशपुर was an ancient city, situated on the चर्मण्वती river, to the north of the country of अवन्ती. It was the capital of रन्तिदेव and probably corresponds with modern Dholpur. समुच्छ्वसितं चेतः यस्य whose heart was relieved or comforted. अनुध्यानानन्तरमेव immediately after I thought of him (वैश०). प्रहर्षेण परवशः who was beside himself with great joy. करतल...धारय know that the accomplishment of our object (*viz.* finding out some pretext to go to का०) is now sure and certain (lit. on the palm of the hand). He means that वैशम्पायन will find out some excuse for my departure.

P. 23 l. 8—p. 24 l. 7 **स तु तदाकर्ण्य...इदानीमेव.** गमन... शून्य एव who (केयूरक) was vacant in mind (although outwardly he was talking composedly) on account of the anxiety (for का०'s

state) caused by the delay in (चन्द्रापीड's) going. भद्रकमापतितम् a lucky thing has happened. वैशम्पायना...बध्य having continued the talk about the arrival of वै०. संज्ञया उत्सारितः समस्तः परिजनः येन who dismissed all his servants with a sign. देव...देवस्य गमनम्—the principal sentence is अवस्थैव इयमावेदयति निःसंशयं देवस्य गमनम् and the clauses from सर्वतो विस्फुरन्ती...to शरदारम्भम् contain various similes illustrating the principal sentence. Understand आवेदयति after each accusative from बलाहकोन्नाहम्. सर्वतो...गमनम् just as lightning flashing all round (indicates) the protuberance (or rise) of clouds, just as the line of clouds that are dark (indicates) the approach of water. Some of the words in this and the following clauses are applicable to कादम्बरी also. उपारूढश्यामिका (with का०) means 'उपारूढवैवर्ण्या'. बलाहकस्य उन्नाहः तम्. उन्नाहः 'swollen condition, protuberance.' बलाहकः is derived by क्षीरस्वामी as 'बलाकाभिर्हायते बलाहकः, वारिवाहको वा.' उपारूढा श्यामिका (darkness) यस्याः. उपदर्शित...तारम् just as the east that has exhibited pale lustre (indicates) the (approaching) rise of the moon, just as the coming of the breeze from the मलय mountain charged (lit. taking) with perfume (indicates) the advent of spring. उपदर्शिता पाण्डुः छविः द्युतिः यया. उपदर्शितपाण्डुच्छविः applies to का० also, as she had grown pale. अभ्युच्छ्रित...शरदारम्भम् just as the beauty of the spring, that brightens (lit. raises up) Love, (tells) the appearance of tender sprouts; just as the appearance of tender leaves with their shining brightness (indicates) the budding forth of flowers; just as the bunch of blooming काश flowers (indicates) the beginning of the s'arad season. अभ्युच्छ्रितः मकरध्वजः यस्याम्. अभ्युच्छ्रितमकरध्वजा means with का० 'अतिस्पष्टमदनविकारा' and as to its application to मधुमासलक्ष्मी Ar. explains 'मकरकेतनोत्सवार्थं मकराङ्कध्वजमुत्थापयन्ति मधुमासे इति प्रसिद्धिः'. उल्लसितः रागः येषां ते उल्लसितरागाः पल्लवाः तेषां उद्गतिः. Ar. reads with N 'उल्लसितरागा' and explains 'प्रकाशितानुरागा प्रकाशितरक्तिमा च'. अवस्थैव इयम् this condition itself (of का० as described by me). अवश्यं...भवितव्यम् your Majesty will surely secure the princess. Mark the construction—the impersonal use of भवितव्यम् with the instrumental ०प्राप्त्या. केयूरक supports his prediction by quoting instances from actual life. कमलाकरः (कमलानां आकरः) a lake, pond. अपि च...पतेः and moreover the spring (lit. month of flowers) though pleasing (सुभगः) to all people, yet does not look well without the possession (परिग्रहः) of the mango blossom, nor does the face of the lord of the herd (of elephants) look well if it does not secure the beauty of the streak of ichor (दानं, the juice that issues from the temples of elephants in rut). असंभाविता

दानलेखायाः लक्ष्मीः यस्मिन् तत् (वदनम्). क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई or ऊ or a noun in ऋ, according to 'नद्यृतश्च' V. 4. 153. गमनसंविधानं...भाव्यम् while you are considering with him (वै०) the plan for your going (what plan to adopt to enable you to go), surely time must be lost. यादृशी...मया I have already informed you how the state of the princess' body would not brook delay. सर्वो...धार्यते every one is supported by hope. देव्यास्तु...वर्तताम् But on what consolation (आश्वासनं) can the heart of the princess rely that has up till now been without any hope of seeing the prince again. मद्वार्तोपलम्भात् on receiving news (about च०) from me. अस्ति...जीवितेन my life is useful to me, has a purpose. अग्रतः in front. शरीरेणापि...चलित एव you will afterwards start in body also (towards का०). अनुपदम् (an अव्ययीभाव समास) पदस्य क्रमस्य पश्चादनुपदं, पश्चादर्थे अव्ययीभावः. प्रणय...र्ललितम् that has become naughty by (your) favour of love. प्रणयस्य प्रसादेन दुर्ललितम्.

P. 24 l. 8-p. 25 l. 12. **इति विशापिते...अभाषत.** अन्तः...प्रसादः who showed his favour (to केयूरक) with his eye (*i. e.* glances) that was dilated through the pleasure he felt at heart and which (glances) appeared as if they were a garland of a bunch (पुञ्जः) of expanded blue lotuses. The pupils of his eyes were नील and he cast many glances at के०; therefore they are compared to नीलोत्पलमालिका. कस्यापर...त्साहः who else (other than you, के०) can have such enthusiasm (to help me) which cannot bear (to see) my sorrrw and which is regardless of your personal capacity (i. e. your enthusiasm leads you to undertake tasks beyond your physical strength). अनपेक्षिता स्वशरीरस्य शक्तिः येन. देशकालज्ञता power to know the proper time and place (to do a thing). निर्व्याजभक्तिः one whose devotion is faithful or sincere. निर्व्याजा (निर्दम्भा) भक्तिः यस्य. प्राणसन्धारणाय for supporting life. मदागमनप्रत्ययार्थं for assuring her as to my coming. प्रत्ययः confidence, conviction. 'प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु' इत्यमरः. कियत्यपि...चेतसि it occurs to me that a certain amount of confidence will surely arise (in का०). धृतिः firmness, satisfaction. अस्या अपि of पत्रलेखा also. एवं नेति whether it was not so. अवनतमुखी with her face bent. कृत...तस्यां when she had made up her mind to start (with केयूरक). कृतः प्रस्थितेः प्रस्थानस्य निश्चयः यया. मेघनाद the son of बलाहक was the commander-in-chief of चन्द्रापीड (see p. 222 of P). He had been entrusted with the task of bringing पत्रलेखा from the अच्छोद lake (when she returned from कादम्बरी) to उज्जयिनी. He brought back पत्रलेखा (p. 230 of P.) when she told चन्द्रापीड of the love-

sick condition of का०. चन्द्रापीड now determines upon sending her again with मेघनाद and केयूरक. आज्ञाप्रतीक्षम् who waited for (च०'s) command. सोपग्रहम् with courtesy. भूमिं यावत् as far as that spot. यावत् governs the accusative in the sense of 'as far as, up to.' अनुपदमेव ते immediately after you. तुरङ्गमैः परागतः I shall arrive on horseback. कृता नमस्कृतिः नमस्कारः येन (qualifies मेघनादे). त्वरित... विधानाय to make arrangements for a quick march. गमन...मोत्थितं who rose to make his obeisance at the time of departing. परिष्वज्य...दोर्भ्याम् having embraced him with arms the hair on which stood on end. आत्म...कृत्वा taking off from his own ear his ear-ornament that was charming on account of (the jewels of) many colours and which (ear-ornament) looked like a message and having placed it (कर्णाभरणं) on his (के०) ear. अनेकवर्णरुचिरं (अनेकैः वर्णैः रुचिरं मनोहरं) applies both to कर्णाभरणं and सन्देशं (which also contains many वर्णs letters). कण्ठागत....क्षरम् (अव्ययीभाव) in such a way that the words came out faltering on account of his throat being choked by the (effusion of) tears. कण्ठागता बाष्पैः गद्गदिका तया गृह्यमाणानि अक्षराणि यथा स्युस्तथा. तत्किं...पूर्वम् therefore what reply shall I send with you that will be worthy (of का०) and new (अपूर्वं). तत्रापि...यासयामि even as to that (request), why should I trouble you with bearing the burden of false shame. My request to का० will contain words expressive of the great pain I feel for having shamelessly left her without having even seen her again. When repeating those words of self-condemnation, you will feel ashamed. I wish to spare you that and therefore will ask पत्रलेखा to deliver my request. अतर्कि...पत्रलेखाम्-पत्रलेखा who all of a sudden had to experience the pang of separation from him (च०), who was not able to check the flow of tears though she made efforts (to check it) with the fear of (crying) being inauspicious (at the time of starting on such an important mission), whose eyes rolled about overwhelmed with tears, and were without fixity and therefore vacant. अतर्कितं उपनता आत्मनः (चन्द्रापीडस्य) विरहेण पीडा यस्याः. उत्प्लुता अबद्धलक्षा (अबद्धं लक्षं 'aim' यस्याः) अत एव शून्या दृष्टिः तस्याः सञ्चारणं यस्याः. She could not fix her eye upon anything on account of her grief and consequent tears.

P. 25 l. 13–p. 26 l. 23. पत्रलेखे...यत्नः कार्यः. साञ्जलि...कादम्बरी— का० should be requested by you after presenting to her my salutations with my head bent (to her) upon which my hands are folded. अञ्जलिबन्धेन सह साञ्जलिबन्धं (बहुव्रीहि) शिरः तेन. येन...विज्ञापयतु— the principal sentence is येन सर्वखलानां धुरि लेखनीयेन...देवीं प्रणामेनाऽपि असंभाव्य गच्छता...सर्वगुणा एव दोषैः परिवर्तिताः स कथमिवापरं गुणमवलम्ब्य

पुनः परिग्रहाय विज्ञापयतु how can he (चन्द्रा०), who is to be placed (*lit.* written) at the head of all villains, who went away without honouring the princess even with a bow and who perverted all qualities into blemishes, request the princess to accept him having regard to another quality (of his, other than those that were perverted). He means that there is no merit left in him on the strength of which she can offer him her hand. After seeing का० a second time, चन्द्रापीड returned to his camp on the अच्छोद lake, where a messenger from his father awaited him. His father had sent him word to set out for उज्जयिनी without delay. चन्द्रापीड charged मेघनाद with a message for का० which he was to deliver to केयूरक and started for उज्जयिनी without even seeing का०. To this reference is made in the words 'देवीं प्रणामेनाप्यसंभाव्य गच्छता'. तथा...तिशयां (का०) who, on account of the kindness of her disposition, showed me (च०) great favour in that way even on my first visit. तथा this refers to the fact that कादम्बरी gave him ताम्बूल on his arrival, sent a हार called शेष as a present to चन्द्रापीड, came to visit चन्द्रापीड at the rise of the moon and sat down upon bare ground before him. प्रज्ञा: जडतया— supply परिवर्तिता after this and in each of the following clauses (or परिवर्तितः, परिवर्तितं as the gender of the word in the nom. may require). प्रज्ञा: जडतया I was looked upon as an intelligent man by का० and her friends on my first visit. But one who is gifted with intelligence reads correctly the thoughts and feelings of others and acts accordingly. I failed to read the heart of का० properly and went away without showing her the regard of calling upon her before going. So she and her friends must now understand that I was a block-head; and I am afraid they are right. Explain the following clauses similarly. मौढ्यम् foolishness. धीरता firmness. तारल्य unsteadiness (तरलस्य भावः तारल्यम्). रौक्ष्येण by harshness (रूक्षस्य भावः रौक्ष्यम्). गौरवं respect. लघुता levity. पारुष्य harshness (of speech). निस्त्रिंशत्वम् cruelty. निस्त्रिंश means 'a sword;' hence 'cruel'. 'तूण्यां खड्गे तु निस्त्रिंशचन्द्रहासासिऋष्टयः' इत्यमरः (निष्क्रान्तः त्रिंशतोऽङ्गुलिभ्यः निस्त्रिंशः a sword more than 30 अङ्गुलिs in length). आर्जवं (ऋजोर्भावः) straightforwardness. मायाजालेन by deceitful tricks. सत्य...पादनेन truthfulness (was transformed into) the presentation of an affected (अलीक) tone of the voice. 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' इत्यमरः. काकु (*f.*) is a change of the voice due to different feelings such as sorrow, fear, love &c. कादम्बरी and her friends understood that चन्द्रापीड spoke the truth on his first visit; but he says that his subsequent conduct

must now lead them to think that he was clever in the art of suiting his voice to the sentiment he wanted to express and that by a trick in the voice he lent an appearance of truthfulness to his words though at heart he meant to deceive. Compare a similar expression at p. 222. (of P.) 'एवं गच्छता मया...प्रापिता भक्तिरलीककाकुकरणकुशलताम्.' दृढभक्तिता firm devotion. अवज्ञान disrespect. पेशलता tenderness (of feeling). कौटिल्यम् crookedness. दाक्षिण्यम् courtesy. अमहानुभावता want of magnanimity. प्रश्रयः humility. अभिमानः egotism. पौरोभाग्यं fault-finding. दोषैकदृक्पुरोभागी निकृतस्त्वनृजुः शठः' इत्यमरः. सर्व...परिवर्तिताः—Ar. 'गुणा दोषात्मकतया कल्पिता इत्यर्थः.' केन...देवी on account of what quality is the princess to accept (me)? किमुप...हृदयमिति—In this and the following four sentences, चन्द्रापीड notices some of his bad actions and asks whether they are the reasons why का० should accept him. The answer of course is that they can never induce का० to accept him. किमुप... हृदयमिति (was she to accept me) because I did not deceive the heart of the princess by pretending to make a false but complete surrender of myself (to her). उपदर्शितं अलीकं आत्मनः अर्पणं येन. He really means "by my sweet words and modesty I pretended that I loved her and thus deceived her; knowing me thus to be a deceiver, she will never accept me." Ar. explains 'अत्यन्तविनयमधुरभाषणादिभिरात्मार्पणं नाटयता मया देवीहृदयं प्रतारितमिति किमङ्गीकरोतु। मया प्रतारितहृदयत्वादसौ प्रतारक एवेति नाङ्गीकरोतीति भावः। एष प्रतारणदोषः प्रथमदर्शन एव कृतः।'. किं प्रकृति...क्रान्तोऽस्मीति (is she to accept) because I, after having stolen her heart that is naturally tender, did not go away (from her to my country)? He means that by his false show of love he induced her to sincerely love him and then he went to his country without even condescending to see her and give her a personal explanation of his departure. किमियं... नोपेक्षितेति (is she to accept me) because I, a cruel man, did not disregard this (as told by केयूरक) state of her body which puts her life in danger. He means that he really did not show any concern for her state which was caused by himself and so she would not accept him. अस्याः = प्राणसन्देहकारिण्याः शरीरावस्थायाः. एतत्सर्व...राधिताविति वा (is she to accept me) because I worshipped her feet with devotion (अनुवृत्तिः) although I was the abode of all these faults. He means that he never cared to honour her and therefore she will not accept him who is so full of faults and so careless of her. तदेव...लम्बनम् therefore though I am myself (आत्मना) devoid of all qualities, the qualities of the princess alone are the support (of my hope of being accepted by her). Ar. ex-

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plains 'तदेवमङ्गीकारानर्हत्वान्निर्गुणस्यापि मे देवीगुणा एवावलम्बनं पुनरागमनदर्शनाङ्गीकरणविषये'. इयमेव...रक्षत्येव सरलता—ते refers to का० as this speech is addressed to का० through the medium of पत्रलेखा (see p. 25 ll. 13–14 of text). स्वभावसरसा naturally affectionate; it also means, 'naturally full of water' and thus agrees well with '०हुतभुजा दह्यमानं रक्षति'. Supply माम् after दूरस्थमपि. सरलता—Ar. explains 'अपराधानभिज्ञता'. स्थिरप्रतिज्ञता (स्थिरा प्रतिज्ञा यस्याः तस्याः भावः) her constancy of promise, abiding by what one declared. ढौकयत्येव दक्षिणता your kindness causes me to approach you. ढौकय् causal of ढौक् I A. अभिपद्यते वत्सलता your affectionate nature would accept me. उत्थाप्य...भावता your magnanimity honours me by raising me up (when I fall at your feet). ददात्येव...उदारता your extreme generosity allows me room in your heart. तथापि गत्वा (l. 8) although I went away in that way (without even coming to see you before returning to उज्जयिनी). Ar. draws the following fine distinction between स्नेह and वात्सल्य 'स्नेहः आभिरूप्यगुणपक्षपातः। वात्सल्यं परिचयजातः पक्षपातः। यथा जनन्याः पुत्रे प्रसवपोषणधारणादिपरिचयजः पक्षपातो वात्सल्यमित्युच्यते।.' सत्प्रकृतयः देवीप्रसादाः the favours of the princess that are good by nature (that proceed from good motives). The plural is used because the favours which का० showed to चन्द्रा० on his first visit were many, such as the giving of ताम्बूल, the present of the हार called शेष etc. Ar. explains 'देव्याः पू (र्वं ?) स्वस्मिन् कृताः सम्भाषणावलोकनसंमानदानादयः प्रसादा उच्यन्ते.' एते...कारयन्ति for these (favours), though enjoyed (lit. familiar, known) only for a short time, having produced in me the hope of life (encouraging me in the belief that you would continue to live for my sake in spite of love-torment) cause me to do anything on account of their purity, on account of the great liberality (from which they spring) and on account of their being shown together (at the same time). समारोपिता जीवितस्य प्रत्याशा यैः. N. explains 'सङ्गतत्वात्' as 'मिलितत्वात्'. Ar. explains 'सङ्गतत्वं नाम वैषम्यराहित्यम्। खलमैत्रीवत्कदाचिदत्युन्नता कदाचिदवनता यथा न भवन्ति तथाभूताः सङ्गताः।'. न किंचिन्न कारयन्ति not that they do not cause me to do anything *i. e.* they cause me to do every thing; in accordance with the rule 'द्वौ नञौ प्रकृतार्थं गमयतः' (two negatives make one positive assertion) or according to वामन's सूत्र 'सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ' काव्यालंकारसूत्र V. 1. 9. (two negatives are employed for precluding a possible negation). स्मारयन्ति...देव्याः—In these and the following clauses चन्द्रापीड describes what का०'s favours cause him to do. स्मारयन्ति...पायान् they remind me of the fact that the princess deserves service (from me), they encourage (me) to serve her feet,

they teach me cleverness in serving, they instruct (me) in the means of wooing (the princess). परिचर्या = पूजा. चाटुकारो भव be one who speaks what is agreeable. चाटु is generally used in a bad sense meaning 'flattery.' क्षीरस्वामिन् 'अस्त्री चाटु चटु श्लाघा प्रेम्णा मिथ्या विकत्थनम्'. Ar. says 'सर्वे खलु स्वामिनः सेवकानां चाटुकारेण प्रीता भवन्ति'. Here it seems to be used in a good sense. एवं स्थीयता...स्थातुम् they indicate to those who look at her face 'stay as you are (*i. e.* stay looking at her face), they mollify (the princess) when she is angered by being approached at an improper time (as a servant like me in over-confidence is likely to do), they oblige (us) by the repetition (अनुवादः) of our qualities at the time when (she) is pleased, they having seized him forcibly who moves away through bashfulness make him approach (her), they do not allow (us) to stay elsewhere (than with the princess) even for a moment. Ar. remarks 'प्रसादव्याजेन देवीं निर्दिशति देवी चाटुकृतिप्रीता प्रत्यासन्नं स्थापयतीति भावः.' चन्द्रापीड speaks of the प्रसादs of the princess as causing him to do all these things; but it is only a thin veil; what he means is that it is the princess herself who would allow him to stay near her &c. अपि चैते...परिहार्याः and moreover these (favours) are such that they cannot be given up for the very fact that they oblige (me), they cause firmness (of my heart) on account of their very गुरुत्व (1 importance; 2 weight), they cannot be transgressed on account of their being extensive, they cannot be avoided on account of their very multiplicity. The words such as अनुग्राहकत्वात् are श्लिष्ट (double-meaning). अनुग्राहकत्वात् may also mean 'on account of their laying hold of me firmly,' as Ar. explains 'अनुबन्धेन ग्रहणपराश्चेति ध्वनिः। अनुबन्धेन गृह्णतां परित्यागो न शक्यः'. A thing that is heavy (गुरु) stands firm, does not lose its equilibrium easily. The favours being गुरु (great or important), they cause my mind to support itself (कृतावष्टम्भाः कृतमच्चित्तस्थैर्याः). What is विस्तीर्ण, such as the sea, cannot be crossed. One can avoid a single person or object; but the favours (of का०) being many, there is no help but to accept them. Ar. draws a subtle distinction between परित्याग and परिहार 'परित्यागः स्वीकृतस्य विमोक्षः परिहरणं प्रथममेवास्वीकारः'. तदेभिरहं...आनीये therefore I though gone away a long distance without an order (from the princess) to go, am brought (again) to the feet of the princess, being forcibly drawn by these (favours of का०). इति is to be connected with सैव वाणी विज्ञापयति in the following sentence. यया... विज्ञापयति that very speech of mine, which not caring for your permission to go (formerly) requested you because there was no check

(upon speech) 'I am going,' that very speech now requests you thus. अनपेक्षिता गमनाज्ञा यया. निर्गता यन्त्रणा यस्याः सा निर्यन्त्रणा, तस्याः भावः निर्यन्त्रणत्वं तस्मात्. गतोहमिति विज्ञप्तं—This refers to the fact that चन्द्रापीड on receiving a letter from his father started for उज्जयिनी without seeing का० and only left a message for her. निष्फलमागमनं if the princess were to give way to her love torment, his coming would be fruitless. जगद् वा शून्यं—का० was a jewel among women in the world; if she were to succumb, then the world would be a mere void.

P. 26 l. 24–p. 27 l. 8. **इति सन्दिश्य…व्यसर्जयत्.** न भावनीया should not consider, should not mind. न शरीर…क्रमणीया you should not be careless in decorating your body, nor should you be irregular in taking your meals. न यत्र…उषितव्यं वा you should not stop in any place you like without carefully observing it nor should you dwell there. न यस्य…दातव्यं you should not admit to your presence any person who is not known well. अप्रमादिनी not careless, vigilant. किं करोमि—A question would be asked 'why do you send her at all, if you are so very anxious for her safety'; to this he replies किं करोमि त्वत्तोऽपि etc. तवैव हस्ते वर्तते—पत्रलेखा by going before च० is to support का०'s life. If का० lives then it will be well with च०. So चन्द्रापीड's life is in पत्रलेखा's hands. तदवधानदानाय संविधाय directing (him केयूरक) to give attention to her (पत्रलेखा). The meaning of K 'in order to cheer her up, in order to offer her consolation' seems to be without warrant.

P. 27. ll. 9–17. **निर्गतायां च…प्रणाममकरोत्.** अन्तरा on the way, in the middle. परिलम्बः delay. शून्यहृदयः whose mind was vacant, being engrossed in such thoughts. परापतिष्यन्ति will return. स्कन्धावार…करणाय for ascertaining the news about his army. वार्ताहरः a messenger. बहु…प्रत्युद्गमनाय in order to welcome वैशम्पायन who had not been seen (by him) for many days (lit. whose sight was screened by many a day, बहुदिवसैः अन्तरितं दर्शनं यस्य). उभयतः…कलापः (चन्द्रापीडः) to whom was given a broad way (for approaching) to see (his father) by the door-keepers that stood away hastily on both sides (of the way), whose image was reflected in the bright jewelled pavement on which he rested with his right (अपसव्य) knee and his hand (in the act of saluting) even at a distance (from his father), with the long curls of his hair doubled (owing to their reflection). ससंभ्रमं अपसृतं प्रतीहारमण्डलं तेन वितीर्णः (दत्तः) विस्तीर्णः आलोकनाय मार्गः यस्य, अपसव्यजानुकरतलाभ्यां अवलम्बितं यत् विमलं मणिकुट्टिमं ('कुट्टिमोऽस्त्री निबद्धा भूः' इत्यमरः) तस्य

उदरे संक्रान्ता प्रतिमा यस्य, द्विगुणायमानः आयतः कुन्तलकलापः (केशकलापः) यस्य. द्विगुणायमान is *pr. p.* of द्विगुणायते, a denominative verb from द्विगुण, meaning द्विगुणः इव आचरति.

P. 27 l. 17.-p. 28 l. 9. अथ तारापीडः...प्रत्युवाच. निर्भर...स्वरेण with a voice full of great affection, that resembled the thunder of a cloud that was deep (or low मन्थर) on account of the weight of water. जलधरस्य इव ध्वनिर्यस्य. सम्भावित...प्रणामम् who made a bow to शुकनास (संभावितः शुकनासाय प्रणामः येन). हठात् forcibly. पादपीठे on a footstool. अपरिस...स्पृहेण whose longing to see (him) did not come to an end (was not satisfied). अपरिसमाप्ता अवलोकने स्पृहा यस्य. उपारूढं प्राप्तं यद् यौवनं तस्य भरः संपत्तिः तेन अभिरामतराणि मनोहरतराणि. अङ्गप्रत्यङ्गानि limbs, great and small (lit. organs and sub-organs). पश्येय...समुद्भिन्ना— the principal sentence is पश्य, इयम् आयुष्मतः चन्द्रापीडस्य...श्मश्रुराजिलेखा समन्तात्समुद्भिन्ना—see, here is the line of the beard (श्मश्रु) of चन्द्रापीड appearing all round (on his face). उत्सर्पिणी...शिखरिणः as if it were the spreading (उत्सर्पिणी) lustre of the large sapphires on a mountain of gold. चन्द्रापीड's complexion was bright like gold and his dark beard appeared like the lustre of sapphires. उत्सर्पिणी applies to श्मश्रुराजिलेखा also. गण्ड...द्विपस्य as if it were the streak of the ichor of an excellent elephant, that (मदलेखा) brightens his temples. गण्ड० with श्मश्रु...लेखा means 'that appears brightly on his broad cheeks.' गण्डमण्डलं उद्भासयतीति. A गन्धद्विप is an elephant whose possession ensures victory by putting to flight the elephants of the enemy. 'यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥'. उपहित...चन्द्रमसः that is as it were the beauty (छाया) of the spot (लक्ष्मन्) on the moon, that (छाया) brings about the excellence (परभागः) of the moon. उपहितः (जनितः) कान्तिपतेः चन्द्रमसः परभागः (गुणोत्कर्षः) यया 'परभागो गुणोत्कर्षः'. N explains 'उपहितः आच्छादितः कान्तिपतिना सूर्येण परभागो गुणोत्कर्षो यस्याः'. But this does not yield a good sense. लक्ष्मणः छाया (कान्तिः) '**छाया** सूर्यप्रभा **कान्तिः** प्रतिबिम्बमनातपः' इत्यमरः. Compare for the idea 'मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति' शाकुन्तल I. चन्द्रापीड's face was fair like the moon and his beard was like the spot on the moon. विकास... कमलाकरस्य as if it were a line of bees (hovering) over a bed of lotuses, that (line) is waiting for the beauty of the expanding (of the lotuses). His face was like a कमल and the dark beard looked like a row of bees. रूपा...वर्तिका a pencil (वर्तिका) of black paint for unfolding the picture of his (handsome) form. रूपस्य आलेख्यं (चित्रं) तस्य उन्मीलने (उद्भासने) कालाञ्जनस्य वर्तिका. तारुण्य... श्यामिका which was the deep (उत्तान) blue colour of the cloud in the form of vigorous youth. तारुण्यस्य भरः एव जलधरः तस्य उत्ताना

(स्पष्टा) श्यामिका. A cloud is dark like the beard. उज्ज्वलत्...शिखा that was as if the end of the lamp-black (कज्जलं) of the flaming lamp of love. स्फुरत्...राजी the line of smoke from the blazing (स्फुरत्) fire of his prowess. स्फुरन् प्रतापः एव अनलः तस्य धूमराजी. मकर...वल्ली that was the तमाल plant in the garden of cupid. चन्द्रा० was handsome like cupid and the beard was like तमाल (the leaves of which are dark). मनोभव...द्गतिः the appearance of the fresh (not deep, not pitchy) darkness of the beginning of the night (दोषा) in the form of the excitement of love. मनोभवविकारः एव दोषा तस्याः आरम्भस्य बालतिमिरं तस्य उद्गतिः. 'दोषो वातादिके दोषा रात्रौ दक्षोऽपि कुक्कुटे'. The word मनो...द्गतिः is capable of another sense also. मनोभवविकारेण दोषः (vice) तस्य आरम्भः तेन बालतिमिरं (the inability to distinguish between what is good and evil). उद्वाह...संज्ञा a sign made with the brow for (celebrating) the auspicious ceremony of the marriage (of चन्द्रापीड). One makes a sign by the movements of his eyebrows, that are dark. The dark beard was भ्रूसंज्ञा indicating that the time for celebrating the prince's marriage had arrived. संमन्त्र्य taking counsel with, consulting. अभिजनरूपा (अभिजनः 'noble descent' रूपं यस्याः) whose beauty consists in her noble birth. तारापीड means that the greatest regard was to be paid to noble descent in choosing a bride for च०. वधूः daughter-in-law.

P. **28** l. **10**—p. **29** l. **11. साधु...दिवसमनयत्.** अनेन refers to चन्द्रापीडेन. सहृदयः a man of taste, a man of critical faculty. हृदये समारोपिताः has placed in the heart (studied). सर्वविद्याः—the विद्याs were fourteen in ancient India 'पुराणन्यायमीमांसा धर्मशास्त्राङ्गमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' (quoted in the प्रस्थानभेद of मधुसूदनसरस्वती). They were the 4 Vedas, 6 अङ्गs (auxiliary lores of the Vedas), मीमांसा (of जैमिनि and बादरायण), न्याय (of गौतम), धर्मशास्त्र (such as मनुस्मृति, महाभारत &c.) and पुराण. Some enumerated 18, adding to the above the 4 उपवेदs *viz.* आयुर्वेद, धनुर्वेद, गान्धर्ववेद and अर्थशास्त्र. सम्भाविताः honoured (*i. e.* mastered). कलाः—They were 64 in ancient India, such as गीत, वाद्य, नृत्य &c. They are enumerated in वात्स्यायन's कामसूत्र (I. 3.). स्वीकृताः accepted *i. e.* attracted. गृहीता...कराः he has taken the hands (as if in marriage) of the women in the form of all the quarters. The word कराः means also 'tribute, taxes' and so the clause means 'he has brought under his sway all the quarters.' स्थापितैव...लक्ष्मीः he has established kingly splendour (sovereignty) that is (now) steady in the position of a (chaste) house-wife. When राजलक्ष्मी was shared by numerous kings, she was not like a कुटुम्बिनी; she was common to many. But now

he (चन्द्रापीड) is the sole ruler of the world and therefore राजलक्ष्मी has now been made by him a कुटुम्बिनी (of his own). लक्ष्मी is spoken of as चपल, especially by poets; compare 'येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययशः प्रमृष्टम्' रघु० VI. 41. or 'शरदभ्रचलाश्चलेन्द्रियैरसुरक्षा हि बहुच्छलाः श्रियः' किराता० II. 39. But in the case of चन्द्रा०, लक्ष्मी has become निश्चल. ऊढैव...भूः he has already married the earth adorned by the girdle in the form of the four oceans. चत्वारः उदधयः एव मेखलाकलापभूषणं यस्याः. Kings are spoken of as the husbands of the earth. Compare for a similar expression 'चतुरुदधिमालामेखलाया भुवो भर्ता' p. 5 of Peterson's ed. of कादम्बरी. किम...णीयते what more remains to be done (by च०) that he is not married. अहो संवादः what a wonderful co-incidence! कादम्बरी...कालमेव just at the same time when I was thinking of the means of union with कादम्बरी. तद्यदुच्यते...मयि the principal sentence is तद्यदुच्यते...तदेतदापतितं मयि therefore what is said (by the people that &c.) has befallen me. आलोकः light. वन...दर्शनम् the sight of a guide (देशिकः) by one who has entered into a thick forest. देशिकः 'a guide,' or 'one who is familiar with the locality' (and can thus find out the way). यानपात्रं a boat. वैशम्पायन...न्तरिता merely awaiting (*lit.* screened by) the sight of वै०. क्षितिपतिः = तारापीडः. तमेव = चन्द्रापीडमेव. विनयेन अवनम्रः (अवनतः) पूर्वकायः यस्य whose upper part of the body was bent through modesty. समवलम्ब्य...दोर्दण्डेन supporting (himself) on the shoulder (of चन्द्रा०) with his stout arm that was heavy by bearing the burden of the whole earth. ससंभ्रमं कृतं अभ्युत्थानं यया who rose hastily to welcome (तारापीड). इन्दूदया...वेलाम् who (विलासवती) was like the tide of the sea that becomes unsteady at the sight of the moon. विलासवती was the queen of तारापीड, mother of च०. ऊर्ध्वस्थितः एव while standing (without sitting down). एषा is to be connected with श्मश्रुराजिशोभा (p. 29. l. 3). वत्सस्य = चन्द्रापीडस्य. यौव...रेखा as if it (श्मश्रुराजिशोभा) were a line made with the measure—thread to indicate the advent of youth. It is well-known that lines are marked with colourod thread on the ground and on timber to be sawed in constructing a house. N remarks 'नवीनप्रारम्भे शिल्पिभिः सूत्रपात—रेखा क्रियते इति सर्वसंमतम्.' आवयोः...नाशा that is our command (to him) to desist from any longing for the vices (दुर्विलसितं) of youth. आवयोः refers to तारापीड and विलासवती. तारुण्यस्य दुर्विलसितानि तेषां इच्छा तस्याः विनिवर्तनं तस्य आशा. N. explains आवयोः as शुकनासराज्ञोः. विजृम्भमाणा growing. कथ्यमानेऽपि although I tell you. वरमातासि संवृत्ता you have now become the mother of a bridegroom (indicating thereby the importance of the वरमाता). एतत्कार्ये...धीरणा च want

of concern in these things and also contempt (for them). एतत्कार्येषु may also mean 'these things to be done for this (चन्द्रापीड).' नर्मप्रायः full of jokes. नर्मन् *n.* a joke 'क्रीडा खेला च नर्म च' इत्यमरः. शरीर... पादनाय for taking his meals &c. (*lit.* in order to effect the subsistence of his body). प्रत्युद्गमनाय to receive or welcome. मोचयित्वा having set himself free *i. e.* having obtained his father's permission. निर्वर्तिता (सम्पादिता) शरीरस्थितिः येन. संविधानम् arrangements. विनोदेन by the diversion.

P. 29. l. 12–p. 30. l. 8. **अवतीर्णायां...दिदेश.** यामिनी a night. सुहृद्...जाग्रदेव although he lay on his bed, yet he was awake on account of his longing to see his friend. जाग्रत् *pr. p.* (of जागृ) nom. sing. mas. समधिकमिव यामद्वयं for the period of something like or more than two यामs. 'द्वौ यामप्रहरौ समौ' इत्यमरः. याम is a period of three hours. The principal sentence is अवतीर्णायां...यामिन्यां...जाग्रदेव समधिकमिव यामद्वयं स्थित्वा...चन्द्रपादैः (p. 30. l. 7.) द्विगुणीकृतोत्साहः गमनसंज्ञाशङ्खनादायादिदेश. The instrumentals (plural) from परिवर्तयद्भिः (p. 29. l. 13.) to कुर्वद्भिः (p. 30. l. 7.) qualify चन्द्रपादैः. परिवर्त... च्छायाम् that (rays of the moon) as if transformed the blue colour of the sky by their brilliance, that as if removed the greenness (हरितता) of the thickets of trees, that as if entered below (the leaves of trees) by making holes (through the foliage) and thus banished the dark shade at the root of trees. The blue colour of the sky was turned into white as the sky was steeped in the moon's rays. दरी...रन्ध्रैः that entered and dispelled as if through anger (अक्षान्ति intolerance) the darkness hidden (निलीन) even inside the arbours (कुञ्जः) in the hollows (कुहरं) of caves, and that seemed as if entering the nether regions (रसातलं = पातालं) under the disguise (व्याजः) of entering crevices of the earth. The rays of the moon fall on crevices; the poet represents that they try to penetrate to पाताल through these holes. अन्यथा... यामिनीम् that whitened again in a different way the whiteness of mansions, that as if sprinkled over the faces of the quarters the dust of camphor, that as if smeared the night with thick (सान्द्र) sandal paste. The mansions were already white with *chunam*, but the white rays of the moon illumined them in such a beautiful way that they presented a different appearance altogether in moonlight. Camphor dust and sandal are white. उन्नामयद्भिरिव...पुलिनानि that as if raised the earth up (towards the sky), that as if brought into close proximity the sky (with the earth), that as if contracted (the bounds) of stars, planets and the lunar mansions, that as if extended the sandy banks of rivers. When the

light of the moon fell upon the earth, it seemed as if it were drawn up by the rays. As the moonlight made many of the stars and planets invisible and of faded light, it seemed as if there were few of them. तारका means 'star in general;' ग्रहs are planets that were 9 according to ancient Indian Astronomy *viz.* the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn Râhu and Ketu. नक्षत्रs are the 27 constellations अश्विनी, भरणी etc. पृथक्...कुमुदाकरान् that held the beds of day lotuses apart having as if squeezed them and that as if combined together the beds of night lotuses the blooming of the petals of which was expanded. उद्दलितः दलानां विकासः येषाम्. एकीकुर्वद्भिः is used in opposition to पृथक् पृथक् in the preceding clause. कमलs (day-lotuses) fade in moonlight and hence their contracted forms are said to be due to their squeezing by the चन्द्रपादs, which after squeezing them placed them apart each by itself. The कुमुदs are white and expand at night. Their whiteness mingling with the white moonlight, all the flowers appeared as one expanded sheet of whiteness (and hence the word एकीकुर्वद्भिरिव). 'इन्दीवरं च नीलेऽस्मिन् **सिते कुमुदकैरवे**' इत्यमरः. अपि च...सैकतस्थलेषु and moreover that were as if scattered over the peaks of mountains, that poured over the tops of mansions, that collecting into a mass as if flowed through the entrances of streets, that as if floated on the waves, that were as if spread on sandy tracts. सैकत adj 'Sandy' according to the सूत्र 'सिकताशर्कराभ्यां च' पा. V. 2. 104 (सैकतो घटः। सि. कौ.). But in the sense of 'a sandy tract' we have 'सिकता, सिकतिलः, सैकतः, सिकतावान्' according to the Sûtra 'देशे लुबिलचौ च' पा. V. 2. 105 (चादण् मतुप् च। सिकताः सन्त्यस्मिन्देशे इति सिकताः etc. सि. कौ.). हंस...सहस्रैः that as if mingled with the swarms of हंसs, that were as if shared by the beauty of the cheeks of the women that had slept in the room on the top of a house (चन्द्राश्रयः), that were as if washed by the thousands of streams of water issuing from moon-stones. हंसs are white and hence became undistinguishable from moonlight. '**हंसास्तु श्वेतगरुतश्चक्राङ्गा** मानसौकसः' इत्यमरः. चन्द्राश्रये (चन्द्रशालायां) प्रसुप्ताः कामिन्यः तासां कपोलयोः लावण्येन. The cheeks of the women were fair and seemed to have appropriated the pure rays of the moon. The moon-stone oozes at the rise of the moon and the poet represents that the rays were white because they were washed by the water oozing from the moon-stones. तथा च...पादयद्भिः whose entrance even into the inner apartments (गर्भगृहं) was not prevented, whose lustre was heightened even by the ivory roofs, whose whiteness was not impair-

ed even on the pieces of the leaves of lotus-plants, and that produced the idea of day (even though it was night) even in gardens (that were full of trees and so were expected to be dark). अविहतः प्रवेशः येषाम्. दन्तवलभी is thatch or roof made of ivory. 'गोपानसी तु वलभीछादने वक्रदारुणि' इत्यमरः. लब्धः परभागः (गुणोत्कर्षः) यैः. For परभाग in this sense, see notes on 'उपहितकान्तिपतिपरभागा &c. (p. 27. l. 26 text). अखण्डितः धवलिमा येषाम्. It is difficult to point out what the poet exactly means in पद्मिनी...धवलिमभिः. Probably the only point lies in the words खण्ड and अखण्डित 'even on the खण्डs, the whiteness of the rays was अखण्डित' (*i. e.* it was continuous, there was no break). परस्परोद्भिन्न...प्रवाहम् that as if vomited on all sides a stream of moonlight by their mutual combination, as if poured out, as if threw about, as if spread about, as if they started streams of moonlight on all sides, as if they showered (them). परस्परोद्भिन्नक्रमेण as each ray met another and pierced it. Ar. explains some of the words 'उद्गिरणं मुखेनोद्गमनं विकरणं करैः विक्षेपणं, आवर्जनं कलशादिभिः प्रवर्तयद्भिरिव पर्वतादिप्रस्खलितस्य प्रवाहस्य तत्तत्प्रतिघातोन्मूलनेन.' कादम्बरी...कुर्वद्भिः that as if discharged all the missiles of Love in order to hurry him for the union of का०. द्विगुणीकृतः (doubled) मन्मथोत्साहः (ardour of Love) यस्य. गमनसंज्ञाशङ्खनादाय for the sounding of the conch that was to be the signal for the march.

P. 30 l. 9—p. 31 l. 11. **अथ गगन...प्रावर्तत गन्तुम्.** अथ गगन...तिष्ठत् (p. 30 l. 18)—the principal sentence is अथ (then) गगनतललब्धविस्तारः...शङ्खध्वनिरुदतिष्ठत्. गगनतले लब्धः विस्तारः येन that spread through the sky. विजृम्भमाण...भ्यन्तरे expanding (like a flower) in the bowers of the quarters, revolving (like a whirlpool) inside the walls of the city that touched the sky. कुञ्ज also means 'a cave.' Then विजृम्भमाण would mean 'developing, spreading.' अभ्रंलिह is an adj. अभ्रं लेढि स्पृशति इति according to 'वहाभ्रे लिहः' पा. III. 2. 32 (वहंलिहो गौः, अभ्रंलिहो वायुः). 'प्राकारो वरणः सालः' इत्यमरः—प्राकारः a rampart. गोपुरम् city-gate. अट्टालकः (अट्टः इव अलति पर्याप्तो भवति) an apartment on the roof, upper story; or 'a palace.' 'तोरणोऽस्त्री बहिर्द्वारं **पुरद्वारं** तु **गोपुरम्**' इत्यमरः—क्षीरस्वामिन् explains अट्टालक as "अट्टन्ति अट्टयतेऽत्र वा अट्टोऽट्टालकः, अट्ट अतिक्रमहिंसयोः, 'प्राकाराग्रे रणगृहम्' इति कौटिल्यः". विकसन्निव...चत्वरेषु as if developing in the quadrangular court-yards (चतुष्कं) and roads. चत्वरं is a place where four roads meet (मराठी 'चवाठा'). भवनसङ्कटेषु in the crowded passages (संकटं) of houses. उद्यान...गह्वरेषु in the caves of the pleasure-hills made in gardens. संमूर्छन् gaining strength. तत्क्षण...रणितेन as if pursued by the very acute and prolonged notes of the

cranes (सारसः) of the lotus pond in the house that (cranes) were aroused just at the moment (of blowing the conch). विच्छिद्यमानः interrupted. कलरवेण by the sweet tones. श्रोत्रप्रवेशिनां is a misprint for श्रोत्रप्रवेशिना (adj. of ०कलकलेन). निर्धार्य...कलकलेन that was as if determined by the sound of the moving bracelets, the anklets and the girdle of the nautch-girls that were flurried in their salutations at the time of departing, the sound having entered the ear. अनन्तरं चोत्थाप्यमानै...रश्मयः. The principal sentence is अनन्तरं च...तुरङ्गमसहस्रैः तत्क्षणं कुन्तवनमयमिवान्तरीक्षं...अश्वालङ्काररत्नप्रभामया इवाभवञ्छशाङ्करश्मयः. All the instrumentals (plural) from उत्थाप्यमानैः to ०विस्तारैः qualify तुरङ्गमसहस्रैः When the signal for starting was given preparations such as getting the horses ready were made. उत्थाप्यमानैः that were made to rise. आरोप्यमाणपर्याणैः on whose back the saddle (पर्याणं) was being placed. पर्याणित saddled. विलभ्यमानैः that were being offered (to others). आच्छिद्यमानैः that were being seized (from others). Ar. explains 'विलभनं दानमिष्टेभ्यः केभ्योऽपि आच्छिद्यमानैश्च आनीयमानैश्च केषांचित्प्रभूणां गृहान्प्रति राजाज्ञया नीयमानैः केषांचिद्गृहादानीयमानैश्च'. पङ्क्तिस्थितैः that stood in a line. वाह्यमानैः that were being driven or urged. पूज्यमानैः being honoured *i. e.* decked. अपर्याप्त...ङ्गणैः for whom the courtyard near the door of the palace was not sufficient. अप्रभूतचत्वरैः to whom the quadrangular courtyards (चत्वरं) were not many (were not spacious). अप्रभूतानि चत्वराणि येषाम्. निस्तुच्छित...विस्तारैः by whom the whole expanse of the city was overcrowded inside and outside as they completely covered all the roads. निस्तुच्छितं (निःशेषं व्याप्तं Ar. says 'पूरितं') सकलं रथ्यान्तरं यैः तेषां भावः निस्तुच्छित...न्तरता तया. कुन्तवनमय....रीक्षम्—supply अभवत् after this and the following clauses (or अभवन् as the case may be) up to दशदिशः. कुन्तवन...श्रोत्रविवराणि the sky became as if made up of a forest of lances, the earth became as if full of the sound of hoofs, the ears became full of neighing. The horse-men had lances in their hands and hence the sky became कुन्तवनमय. The affix मय is here used in the sense of प्राचुर्य (abundance), according to the सूत्र 'तत्प्रकृतवचने मयट्' पा. V. 4. 21. (प्राचुर्येण प्रस्तुतं प्रकृतं तस्य वचनं प्रतिपादनम्। सि. कौ.). फेनपिण्ड...रश्मयः the courtyard at the door of the prince's palace became as if full of masses of foam, the ten quarters became full of the rustling of bridle-bits (खलीनं), the rays of the moon became full of the lustre of the jewels that decked horses. खलीनः-नम्-खलति चलति, खे तालुनि वा लीनं. गृहीतः समायोगः येन (चन्द्रापीड) who took all his equipments. समायोगः equipment, preparation. पुरस्ता...निर्गमः whose departure was announced by the auspicious umbrella that was moved in front as if it were a

second moon for the purpose of shedding light (on च०'s way) and that (umbrella) was of the brilliance of Hamsas. हंसस्य इव धाम (कान्तिः) यस्य. 'गृहदेहत्विट्प्रभावा धामान्यथ चतुष्पथे' इत्यमरः. The umbrella was white like a हंस and being carried in front is spoken of as a second moon. आलोकहेतोः may also mean 'for the purpose that men may be enabled to see चन्द्रापीड.' यथादर्शन...सहस्रैः who was saluted by thousands of princes though on horse-back on all sides in the order in which they saw him. प्रसुप्त...सञ्चारः who moved with difficulty in the royal road on account of the large number of cavalry, although it (royal road) was not crowded because the citizens were at the time asleep. We know from समधिकमिव यामद्वयं स्थित्वा &c. (p. 29. l. 13) that च० started sometime after midnight. प्रसुप्तः पुरजनः यस्मिन् तस्य भावः तया. कृच्छ्रेण लब्धः सञ्चारः येन. निर्गत्य...गन्तुम्—the principal sentence is निर्गत्य च अदूरत एव...उत्तीर्य सिप्राम्...दशपुरगामिना मार्गेण प्रावर्तत गन्तुम्. He, having gone out of the city and having crossed the river Siprâ not far from it, began to proceed by the way that led to दशपुर. निर्भर...अच्छपानीयाम् on account of the excess of the flood of moonlight and its purity (अच्छता), the waters of which were difficult to distinguish. दुर्विभाव्यं पानीयं यस्याः. The clear water of the सिप्रा could not be distinguished from the clear moonlight. उपरि...संनिधिम् the fact of the flying up of frightened swarms of swans over which (सिप्रा) was to be inferred by their sweet (कल) notes (कूजित), that (सिप्रा) looked as if it were a sandy plain, the proximity of the waters of which (सिप्रा) was indicated only by the contact of heavy (heavily laden with spray) breezes from the ripples (of सिप्रा). कलकूजितेन अनुमीयमानः उत्त्रस्तहंससार्थोत्पतनस्य व्यतिकरः (सम्बन्धः) यस्याः. उपरि means 'over (the waters of the river).' The हंसs being white could not be distinctly marked in the flood of moonlight and their existence was only inferred from their notes. The हंसs were frightened by the marching army. पुलिनमिव आचरति पुलिनायते The bed of the river, when being crossed by च०'s army, presented the appearance of a sandy plain. जडतरः तरङ्गेभ्यः अनिलः तस्य स्पर्शमात्रेण उपलक्ष्यः सलिलस्य संनिधिः यस्याः. अति...त्साहम् that (way) as if increased his ardour for going by the fact of its being smooth (lit. extremely trodden) and not crowded. As to दशपुर see above (notes p. 162).

P. 31 l. 12–p. 33 l. 8. **अथोह्यमानैः...अद्राक्षीत्.** अथोह्यमानैः...अलङ्घयत्. उह्यमानैः and आकृष्यमाणैः qualify वाजिभिः. Connect ०स्रोतसा with उह्यमानैः; वहतः qualifies इन्द्रायुधस्य. दिङ्मुख० is a misprint for

दिङ्मुख०. अथोह्यमानैः...अलङ्घयत् he traversed three yojanas (12 क्रोशs) by that time of the latter part of the night on horses that were as if carried on by the current of the water in the form of moonlight, that flowed with speed (रयः) and that was spread in all directions, that (horses) were dragged as if by the wind of the thighs of इन्द्रायुध who galloped as swiftly as the mind itself of चन्द्रापीड that was in a hurry to see वै०. इन्द्रायुध was the horse of चन्द्रापीड given to him by his father. कपिञ्जल became इन्द्रायुध on account of a curse as we shall learn later on. The extreme swiftness of इन्द्रायुध produced a strong current blowing in the same direction which as if dragged the other horses onwards after him. अपररात्रवेलया—we saw that चन्द्रापीड started sometime after midnight and we are told here that before morning he traversed 12 क्रोशs (24 miles). रात्रेः अपरभागः अपररात्रः. The mas. gender is taken in accordance with the सूत्र 'रात्राह्नाहाः पुंसि' पा. II. 4. 29 (एतदन्तौ द्वन्द्वतत्पुरुषौ पुंस्येव । सि. कौ.). अथाध्व...स्कन्धावारमद्राक्षीत्—the principal sentence is अथ... प्रवृत्ते वातुम्...मातरिश्वनि...सहसैव अग्रतो अर्धगव्यूतिमात्रे इव (p. 32 l. 21) रात्रिप्रयाणकायातम्...निविशमानं स्कन्धावारमद्राक्षीत्. All the locatives from प्रवृत्ते to ०पिशुने qualify मातरिश्वनि. अध्व...हरणायेव as if for removing the fatigue of the journey. Separate ०वगाहात् आर्द्रार्द्रस्पर्शे. निर्भर... मातरिश्वनि when the wind (मातरिश्वन् m) (began to blow), the touch of which was extremely wet on account of its (of the wind) plunging (अवगाह) in the water of the abundant moonlight, that (wind) drew with it the spray (सीकरः) of the nightly dew (अवश्यायः), that was urged (lit. fanned) by the breezes from the various kinds of forest leaves that were smeared (लुलित) with the pollen of flowers, that was charged with fragrance due to rubbing against blooming कुमुद plants, that (wind) was heavy with the perfume (of lotuses) and that was indicative (पिशुन adj) of the cessation (विराम) of night. रजसा लुलिताः विविधवनपल्लवाः तेषां अनिलेन वीजिते. विनिद्रा विकसितकुसुमा (विगता निद्रा यस्याः) कुमुदिनी तस्याः परिमलनं (परिमर्दनं) तेन लब्धः परिमलः यस्य. परिमलेन आहितः जडिमा यस्य. रजन्याः विरामस्य पिशुने **'पिशुनौ खलसूचकौ'** इत्यमरः. मातरिश्वन् m 'wind' is derived as 'मातरि अंतरिक्षे श्वसिति मातरि आशु अनिति वा' in यास्क's निरुक्त; while क्षीरस्वामी derives it as 'मातरि खे श्वयति'. क्रमेण...पाण्डुतामुपगतवति चन्द्रबिम्बे when the moon gradually became pale (on account of the morning light). अपरदिग्व...चुम्बिनि The moon was seen (in the morning) on the western horizon and the poet represents him as kissing his wife (the अपरदिक्). कल्पकाले seems to mean 'in the morning', literally 'the time for कल्प' (sacrificial rites, which were to be commenced in the early morning)—It is possible

that कल्प may be a mistake in the mss. for कल्य (*n.* dawn). दुर्विषह...घातेनेव In these words the poet assigns four (fanciful) reasons why the moon became pale. दुर्विषह...घातेनेव as if through anxiety on account of the unbearable separation from night (the moon's beloved), as if through dejection (विषादः) at the approaching (आसन्न) rise of the sun (the rival of the moon), as if through the exhaustion of the brilliance (धामन्) that was drunk by the masses of कुमुद्s (night lotuses) that had uplifted (उत्तानित, or 'expanded') their faces (to drink ज्योत्स्ना) from the evening (प्रदोषः), as if through being covered over with the masses (सङ्घातः) of dust raised by the horses resembling the clouds that drank the water of the lake in the form of the whole sky. सर्वं यत् अम्बरम् (नभः) एव सरः तस्य पयः, तत् पिबन्ति इति पयःपायिनः पयोदाः (मेघाः) तेषामिव विभ्रमः (लीला, शोभा) येषां ते ०विभ्रमाः अश्वाः तेभ्यः रजः तस्य संघातः तस्य उपघातेन. The horses gallop very high (*i. e.* in space); they therefore look like wandering clouds. The moon was as if covered with the dust raised by the horses of चन्द्रापीड and looked pale. चन्द्रिका (ज्योत्स्ना) तस्याः आलोके गलति सति. प्रत्यग्र...शुके इव as if it (चन्द्रिकालोक) were like a white upper garment laid aside (उज्झित by the moon) through the heat caused by the fresh (प्रत्यग्र) separation of the glorious sky. प्रत्यग्रः या गगनलक्ष्म्याः वियोगः तेन सन्तापः तेन उज्झिते (त्यक्ते). p. 32 अपर...पङ्क्तिषु when the rows of stars suddenly disappeared as if they were lines of foam and bubbles on account of the current of the water in the form of moon-light falling on the western (अपर) ocean. The moon was on the western horizon and hence its light can be said to be अपर...पातिन्. The stars vanished on account of the approaching dawn. They are represented as vanishing on account of the current of the water of ज्योत्स्ना. The stars look pale and round points and are fancied as if they were foamy bubbles (that are white and rounded). गलद्व...आशासु when the quarters (आशा) gradually left off the splendour (अनुभावः) of the moonlight that was as bright (गौर or white) as powdered (दलित) pearls, as if through being washed by the water of the dropping dew (अवश्यायः). गलितमुक्ता is a misprint for दलितमुक्ता. The light of the moon disappeared gradully as the dawn broke into day. The poet fancies that the disappearance was due to the fact of moonlight being washed by dew. दलितमुक्ताः इव गौरा ज्योत्स्ना तस्याः अनुभावः तम्. 'दिशस्तु ककुभः काष्ठा आशाश्च हरितश्च ताः' इत्यमरः. पुनर्विभाव्य...विटपेषु when the branches of trees and creepers whose naturally dark green colour was again marked seemed as

if emerging out of water. When the moon shone brightly, the branches appeared as if submerged in water (which is bright like moon-light). When the day broke, the branches appeared in their natural dark-green colour (of the leaves). समुल्लसति...रागे when the red hue of the (morning) twilight appeared, which was the red leaves of the As'oka tree used as the ear-ornament by the damsel in the form of the East, that was the (red) lotus (तामरसं) in the lake of the sky, that was the powder of read lead (सिन्दूरं) on the temple of the elephant in the form of morn, that was the red cloth of the banner of the chariot of the sun (तरणिः). दिवसस्य मुखं (प्रभातं) एव करिणः कुम्भः तस्मिन् सिन्दूररेणुः तस्मिन्. The temples of elephants are smeared with red lead (मराठी शेंदूर). The eastern quarter is compared to a lady. सन्ध्यातप...पादपेषु when the trees on which (the birds) dwelt were left amid their chirping by swarms of birds (वयः *n.*), the trees the tops of which were covered (चरित) by the morning light and which (therefore) looked as if they were on fire. सन्ध्यातपेन चरिताः (व्याप्ताः) अन्ताः येषाम्. आलग्नः दावानलः (forest conflagration) येषु. जनितः आरावः यथा स्यात्तथा (अव्ययीभाव). The reddish light of the morning fell on the tops of the trees. The flames of fire are also reddish. सशेष...शय्यासु when herds (कदम्बकं) of deer left their beds on barren spots (ऊषरः-रम्), the deer that were slow because they wanted to sleep longer, whose thighs and toes were not at ease on account of their being stretched out for a long time (in sleep), that moved with long steps that they had to take with force (because their feet had not yet been free from stiffness). सशेषा सावशेषा (शेषेण सह सशेषा बहुव्रीहिः) निद्रा तया अलसैः. चिरप्रसारणेन अविशदाः जङ्घाः अङ्घ्रयश्च येषां तैः. ऊषरः—a barren and saline spot. '**स्यादूषः क्षारमृत्तिका ॥ ऊपवानूषरो** द्वावप्यन्यलिङ्गौ स्थलं स्थली ।' इत्यमरः. इच्छाव...यूथेषु when the herds of boars that broke into pieces and dug up the knots of मुस्ता growing on the skirts (उपान्तः) of puddles turned (at the approach of day) towards the caves of the forests. इच्छया अवखण्डिताः उत्खाताः पल्वलानाम् उपान्तेषु प्ररूढाः मुस्ताग्रन्थयः यैः. The boars are always represented as fond of मुस्ता (म. नागरमोथा). Compare शाकुन्तल II 'विश्रब्धं क्रियतां **वराहततिभिः मुस्ताक्षतिः पल्वले**'. The description in the text seems to be an echo of कालिदास's words. निशा...स्थलीषु when the sylvan spots on the confines of the villages were whitened on all sides by the herds of cows that were going out for grazing (प्रचारः) in the morning. निशायाः अवसाने (विरामे) प्रचाराय निर्गतैः गावः एव धनानि तैः. स्थली is a natural plot of ground, while स्थला is an artificial one. 'स्थल्यकृत्रिमा चेत् जानपदकुण्ड-

गोणस्थलेति ङीष्, कृत्रिमा तु स्थला' क्षीरस्वामी. आलोक्य...ग्रामेषु when the villages appeared as if they were in labour, as the foot-prints (of persons) going out (of the village) were being seen. आलोक्यमानः जनपदविनिर्गमः येषु. In labour, the feet of the child come out of the mother's womb. N. explains 'पदविनिर्गमसाम्यादुत्प्रेक्षते...प्रसूतास्वपि प्रथमं पदविनिर्गम एव भवतीति भावः' N. seems to be wrong. In normal labour, the head of the child comes out first in most cases. यथार्क...भागे when the East seemed as if being raised up as the rays of the sun made their appearance. Compare above 'उन्नामयद्भिरिव मेदिनीम्' p. 29. l. 20. (of text). अर्ककिरणानामवलोकस्य उद्गममनतिक्रम्य (अव्ययीभाव). समुत्सार्य...सीमासु when the quarters appeared as if they were stretched far (on account of the rays of the sun), when the forests seemed to recede, when the confines of the villages seemed to be expanding, when lakes seemed to become larger in extent. In the night even a few trees looked like a forest. In the clear light of day, the big proportions of the forest dwindled down. In the clear light of day the expanse of villages and lakes were clearly noticed. अवच्छिद्य...कुमुदिनीषु when mountains were distinguished (one from the other), when the earth appeared as if being raised up, when the night lotuses (plants) seemed to be invisible. In the night, each mountain peak is not clearly defind in size &c. to the eye. तिरोधान...सप्तवाहे when the sun, the eye of the seven worlds, rose on the top of the rising mountain as if to see the (day) lotus plant helpless (विधुरा) through separation (in the night from the sun), having with his करs (rays, hands) removed the line of darkness as if it
p-32 (darkness) were a blue veil (तिरस्करिणी) that screened (कमलिनी from him). तिरोधानं (concealment) करोतीति ०कारिणी ताम्. The सप्तलोकs are, भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्. सप्त वाहाः (अश्वाः) यस्य. Seven horses are said to be yoked to the sun's chariot. One of the names of the sun is सप्ताश्व. 'भास्वद्विवस्वत्सप्ताश्वहरिदश्वोष्णरश्मयः' इत्यमरः. विहायस्तलं = नभस्तलं the sky. उद्भास्य having illumined. दिवस...दीधितिषु = सूर्यकिरणेषु. दृष्टि...वेलायां at a time when the eye was able to discern (objects). दृष्टेः प्रसरः (unimpeded motion, operation) तस्मिन् क्षमा (fit, able). अग्रतः in front (of च०). अर्धगव्यूतिमात्रे इव as if only at the distance of half a गव्यूति i. e. two miles. गव्यूति f a distance of two क्रोशs 'गव्यूतिः स्त्री क्रोशयुगम्' इत्यमरः. The word is derived from गो+यूति, according to the वार्तिकs (on पा० VI. 1. 79. 'वान्तो यि प्रत्यये) 'गोर्यूतौ छन्दस्युपसंख्यानम्' and 'अध्वपरिमाणे च'. रात्रिप्रयाणकायातम् (that had come by a night march)—this and the following accusatives up to निविशमानं (p. 33. l. 8) qualify

स्कन्धावारम्. प्रयाणकम् march, journey. अन्तः...गीर्यमाणम् that (army) was as if emited by the nether regions (रसातलं) being afraid of the inner agitation. If the army had been inside रसातल, it would have caused great agitation in रसातल by their numbers and heavy marching; so the poet fancies that the रसातल sent it up to the earth. Ar. explains 'पाताले अतिशयेन किमपि केवलं संभूय अन्योन्यं कलहायमानचित्तेन अन्तः क्षोभर्भीतेन पातालेन तद्बलमुद्गीर्यते तथा प्रतिभातीति उत्प्रेक्षा'. असोढ...ह्रियमाणम् that (army) was as if tossed about by the earth that could not bear the burden of the mass of troops (संघातः); that was as if collected (into a mass) by the quarters whose expanse was not sufficient (to contain them). असोढः संघातस्य (सैन्यसमूहस्य) भरः यया. अपर्याप्तं (not enough) प्रमाणं यासाम्. One who is pressed under a burden throws it about. For अपर्याप्त &c. compare 'अपर्याप्तराजद्वाराङ्गणैः' above (p. 30. l. 22. text). The army had so filled all spaces that they seemed to contract upon it and mass it together. अपरिमाण...पर्यन्तम् that was as if thrown away (collected together on the earth) by the sky that was afraid of being blocked (निरोधः) by the immeasurable dust (raised by the army), that as if expanded with the light of the sun, the end (पर्यन्तः) of which could not be seen even by those who strained their eyes and cast a distant gaze. न विद्यते परिमाणं यस्य तत् अपरिमाणं (अपरिमितं) रजः तेन निरोधः तस्मात् आशङ्कितेन. गीर्वाणाः देवाः (बर्हिर्मुखाः क्रतुभुजो **गीर्वाणा दानवारयः**' इत्यमरः) तेषां वर्त्मना मार्गेण (*i. e.* गगनेन). अदृष्टः पर्यन्तः यस्य. If the army had marched through the sky, it would have been blocked by dust; so it threw the army as if on the earth. P. 33. अनुजीवि...निवेशम् that (army) was as if it were a second moving position of the earth, that (army) was supported by hundreds of thousands of kings that were dependants (of च०). अनुजीविनां भूभृतां राज्ञां शतसहस्रेण कृतः अवष्टम्भः यस्य तं स्कन्धावारम्. The word अनुजीवि...ष्टम्भं applies to मेदिनीसंनिवेश also and then means 'that was made firm by hundreds of thousands of mountains (भूभृत्) that depended upon (the earth)'. Formerly the earth was not steady, but was moving; the mountains made her steady. As the army was moving, it is said to be सञ्चारिणं द्वितीयं मेदिनीसंनिवेशम्. The army was commanded by many kings (भूभृत्). अजल...समुद्रम् that was deep by the entrance not of a river (but of the ranks of an army) and that therefore seemed as if it were an eighth boundless ocean made up of (human) beings. जलवाहिनी means a river. वाहिनी an army. The army was गभीर like the ocean but not with rivers (which fill the ocean). It was गभीर only with वाहिनी (an army and not with

जलवाहिनी a river). The amry being vast is fancied as a महासमुद्र. There are seven well-known oceans according to the Purâṇas. They are 'एते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपुराण II-2-6. अमरकोश also seems to speak of seven 'तस्य प्रभेदाः क्षीरोदो लवणोदस्तथाऽपरे.' Sometimes they are said to be four as in 'चतुरुदधिमालामेखलाया भुवो भर्ता' (p. 5. of P.); or 'ऊढेव चतुरुदधिमालामेखलाकलापभूषणा भूः' (p. 28 l. 13 text). As the oceans are seven and as the army is गभीर like an ocean it is said to be the 8th one. An ocean is full of water. This was full of beings. अविद्यमानः परः पारः यस्य i. e. boundless. उद्रिक्त...समयारम्भम् that, though all its actions could not be clearly seen on account of the flood of the excessive and continuous dust, was full (सङ्कुल) of the thousands of the arrays (घटा) of elephants that were brightened by the white banners (कदलिका) that were turned in this direction and that, and that (army) therefore looked like the advent of the rainy season incarnate, in which the multitudes of clouds are adorned by thick rows of cranes. उद्रिक्तं (अतिमात्रं) रजः तस्य सन्ततिः. अपरिस्फुटं विभाव्यः सर्ववृत्तान्तः यस्य. अविरलानां बलाकानां आवली तया विभ्राजितः अम्भोदानां संघातः यस्मिन्. The white banners look like the cranes (that are white) and the dark elephants look like clouds in the rains (that are also dark). Poets suppose that बलाकाs wait upon the clouds in the beginning of the rainy season and conceive thereby. Compare मेघदूत 'गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ।'. आवास...निविशमानं that encamped with the movement of the ocean that was full (आकुल) of many billows (कल्लोलः) that were disturbed (लुलित) by the hard striking (आस्फालनं) of the मन्दर mountain on account of the fact that innumerable elephants, horses and men dashed against one another like waves when they ran hastily for securing land for their abodes (to pitch their tents on). आवासभूमेः ग्रहणाय संभ्रमेण प्रधाविताः असंख्यकरितुरगनराः तेषां परस्परैः ऊर्मिवत् संबाधः यस्मिन् तस्य भावः ०संबाधता तया. अमन्दं यत् मन्दरस्य आस्फालनं तेन लुलितं कल्लोलजालं तेन आकुलस्य. The army was in great agitation on account of their running and resembled the ocean that was agitated by the मन्दर at the time of churning it for the fourteen jewels. विश् with नि takes आत्मनेपद necessarily. When the gods and demons churned the ocean for the 14 jewels (especially for अमृत), they made the मन्दर mountain the churning handle and serpent वासुकि was made the rope. See रामायण I-44 and विष्णुपुराण I. 9 for सागरमन्थन. '**मन्थानं मन्दरं** कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यतामसृतं देवाः साहाय्ये मय्यवस्थिते ॥' विष्णुपुराण I-9-76.

P. 33. ll. 9—26. दृष्ट्वा...वेगेनावहत्. अचिन्तितं आगमनं यस्य सः whose arrival is unexpected. छत्र...पुत्रलोकः who left behind (*lit.* forbad) all the princes together with his symbols (of royalty) such as the umbrella and the chowries. चामरम्—चमर्याः इदम्—chowrie made of the tail of the चमरी (deer). स्वचिह्नैः is to be connected with निवारित in the compound निवारिताशेष॰. जवविशेषग्राहिभिः that ran with special speed (जवः). त्रिचतुरैः—त्रयो वा चत्वारो वा त्रिचतुराः (बहुव्रीहि). मूर्धान...त्तरीयेण having covered his head with his upper garment. रयविशेषग्राहिणा = जवविशेषग्राहिणा. नाना...लोकम्—qualifies स्कन्धावारम्—नानाव्यापारेषु (in various actions) व्यग्राः (occupied) सकललोकाः यस्मिन्. अचिन्तितः एव quite unexpectedly. प्रत्यावासकम् at every tent (*lit.* abode). आवासके आवासके इति प्रत्यावासकम् (अव्ययीभावः). वहन्नेव while riding (without getting down from his horse). तस्य (आवासकस्य) संनिहिताभिः. इतरत्वात् अप्रत्यभिज्ञाय they (the women) did not recognize him because he seemed to them a stranger (इतरः) or because he looked a common person (on account of his coming with a very small escort and having covered his head with his upper garment). For the use of इतर in the sense of 'common, vulgar,' compare 'अद्य तु **इतर** इव परिभूय ज्ञानं...मन्मथेन जडीकृतः' p. 154. of P; 'यदि तावत्...**इतर**कन्यकेव विहाय लज्जाम्' &c. (p. 160 of P.). यथारब्ध...वदनाभिः who remained occupied in such actions as they had begun and whose faces were full of tears and of vacant aspect. असंबद्धम् absurd, impossible. When the army, that च॰ had placed under वैशम्पायन's command, had come, it seemed absurd to च॰ that वैशम्पायन should not have come, as said by the women. ताः प्रतारयन् not minding them (*lit.* deceiving them). अन्तर्भिन्न...पृच्छन् not asking other women as his heart had been pierced inside (by sorrow). एवमेव as he was, in the same condition in which he was. उत्त्रस्तः frightened. यूथात्परिभ्रंशः तेन विलोलः agitated because he strayed from the herd. '**कलभः करिशावकः**' इत्यमरः; so करि in करिकलभक is redundant. उत्कर्ण इव तर्णकः like a calf with its ears erect. उद्गतौ कर्णौ यस्य स उत्कर्णः. 'सद्यो जातस्तु तर्णकः' इत्यमरः. क्षीरस्वामी derives it as 'तृणोति अत्ति केवलं तर्णकः.' अचेतयमानः not conscious of. आविष्टः इव like one possessed (by a ghost). कटकं army. यावत् governs accusative. तादृशेनैव...वहत् he rode as swiftly as before.

P. 34. l. 1—p. 35. l. 19. अथेन्द्रायुध...वृत्तम्. प्रत्यभिज्ञानं recognition. वार्तयैव at the mere news (that च॰ with a very small escort had left for the camp where वै॰ was supposed to be). राजपुत्र—the princes that accompanied चन्द्रापीड when he set out to welcome वै॰. The soldiers of the army that came from

दशपुर towards चन्द्रापीड recognized him (as he had covered his head) only when they saw इन्द्रायुध and the princes who usually attended upon him and who came galloping after him when they heard that च० had left. अचेतितं उत्तरीयस्य स्खलनं यैः who were not conscious of the dropping away (through haste) of their upper garment. लज्जया...नमतां who bent down at the same time in shame (at their inability to bring back वै०, as we shall see later on) and in the act of saluting (च०). राजन्यः 'a royal personage' 'मूर्धाभिषिक्तो राजन्यः' इत्यमरः. These were the princes whom चन्द्रापीड had left behind under the command of वैशम्पायन and who were ordered to come back leisurely to उज्जयिनी. सममेव विचार्य holding a consultation together. यथावस्थितं = यथाभूतं everything as it happened. स्फुटा...कष्टतरेण more painful than even if they had mentioned (the truth) in clear terms. अन्तः...गर्भं pierced inside by a dart. तत्कालप्रणयिनी that showed affection (for च०) at the moment. सा well-known. The Calcutta editions and Ar. read साधारणम्, which Ar. explains as 'साधारणमकरोत् हृदयम् । स्फुटनास्फुटनमध्यवर्त्यकरोत्.' धारणम् support (of his life). कुथायामुपविष्टं who sat on a carpet (कुथा). कुथः or कुथा a carpet. पितुः...वयोभिः who were as old as his father (समं वयः येषाम्). अनतिक्रमणीयैः = (अलङ्घ्यवचनैः) whose words could not be disobeyed. मूर्धाभिषिक्तपार्थिवैः (the same as राजन्यैः) by crowned kings. आत्मतत्त्वदर्शनात् (आत्मनः तत्त्वं स्वरूपं तस्य दर्शनात्) becoming conscious of his own existence. भ्रमारूढ...प्रेक्षमाणः like one confused in mind, he perceived nothing on account of his senses that had lost all their power. केवलं...भावयन् simply from the arrival of the army alone (without वै०) he could think of nothing else but his (वै०'s) non-existence. किमात्मान...योजयामि whether I should kill myself and deprive (myself) of my life from the heart (which was supposed to be the seat of प्राणs). प्रव्रजामि whether I should go into exile (renounce all worldly attachments). कर्तव्य...गच्छत् he did not know what he should do. वसन्त्यपि...पृथिवी the earth though inhabited has become शून्य (tenantless, void) to me. There is विरोधाभास in this and the three following sentences. If the earth was inhabited it could not be शून्य (tenantless). It became however शून्य in the sense that 'it was vacant to him on account of his dejection.' सचक्षुषो...जाताः the quarters (ककुभ् f) have become dark to me, though I have eyes. सचक्षुषः qualifies मे understood. But as the sentence stands 'सचक्षुषोऽपि' may qualify ककुभः also; and then the विरोध is more prominent. Though the quarters are सचक्षुः (with an eye), they have become blind.' Ar. explains 'सचक्षुषोऽपि चक्षुष्मत्योऽपि सूर्यवत्योऽपि दिशोऽन्धा

जाता इति योज्यम् । कर्मसाक्षी जगच्चक्षुरित्यमरः।' सुनिष्पन्नमपि...जन्म my birth, though well sprung (though I was born of noble parents), is (now) accursed. सुरक्षित...फलम् the fruit of my life, though well-guarded, is stolen *i. e.* I am deprived of वैशम्पायन and have lost all joys and ambitions of the world. Ar. explains 'स्थावरतिर्यक्पक्षिकीटजन्मनोऽपि मनुष्यजन्म तत्रापि भारतवर्षाधिपतेर्महाराजस्योदराज्जन्म दुर्लभम् । ईदृशं श्लाधनीयं जन्म सुष्ठु निष्पन्नमपि हतम्.' विश्रम्भः confidence, confidential matter. किमद्यापि...कादम्बर्यापि what have I now to do with my life or even with का॰. तनय...स्थापयितव्या (by saying what) am I to compose my mother (विलासवती) overwhelmed with grief for her son or मनोरमा (the mother of वै॰). विलासवती looked upon वैशम्पायन also as her son; to intimate this the poet puts तनय...विह्वला as an adj. common to both वि॰ and मनोरमा. असिद्धा unconquered. असङ्घटित not allied *i. e.* assuming a hostile attitude. तत्सङ्घटनाय for making an alliance with him. परिलम्बितः delayed. कच्चित्...सङ्कलितः is it that I permitted him to study some learning that he had not yet learnt. The answer is 'no, I have not permitted him, nor is there any विद्या which he has to learn.' Compare for उत्सङ्कलित 'सहसाऽनुत्सङ्कलित एव तातेनाम्बया वा' p. 21 l. 3 (text.). अन्तरात्मना in his heart. विकल्प्य supposing, raising (these various) theories. हृदया...विलक्षमिव as if embarrassed because his heart did not break. He expected that his heart would break at such a news. महापातकिनमिव as if he were one who has committed a great sin. The five महापातकs according to ancient Indian ideas were 'ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः । महान्ति पातकान्याहुः संसर्गश्चापि तैः सह ॥' मनुस्मृति XI. 54. कृच्छ्रात् with difficulty. व्याधिर्वा...जातः or did any disease arise (attack वै॰), which was of an incurable nature and which was rapid (आशु) in its effects. आशु करोतीति आशुकारी. असाध्यं रूपं यस्य सः. एत...नतम् (by which) has befallen me this great fall of a thunderbolt. चन्द्रापीड refers to the death of वै॰ (as he supposes it to have occurred) in the words महावज्रपतनम्. Ar. remarks 'जीवतो वैशम्पायनस्यान्यत्रावस्थानमविश्वस्य मृत एवेति मन्यमानः एवं वक्ति।' सममेव...श्रुतयः who (all the princes) simultaneously covered (अपिहित) their ears with their hands. It is usual to close the ears when anything inauspicious is being said. Here चन्द्रापीड referred to वैशम्पायन's death in the words महावज्रपतनं and therefore the kings placed their hands on their ears. शान्तं पापम् (may) evil be averted!! साग्रं वर्षशतं भ्रियते lives more than a hundred years. उज्जीवित इव as if brought back to life. आनन्द...ग्रहेण he being full of tears of joy, honoured them all by clasping their necks (*i. e.* by embracing them). असंभावयता (by me) not think-

p. 3

ing it possible. कर्णे...क्षराणि these words (that वै० lives) have fallen on my ears (but I am not satisfied with them, I want to know more). Ar. explains 'यतो मयैवमुग्रं पृष्टास्तस्माद्यं भीतास्सन्तो जीवतीति मधुराक्षराणि कथितवन्तः ।'. किं वृत्तमस्य what has become of him (वै०)? केन प्रसङ्गेन on what occasion (with what object).

P. 35. l. 20—p. 36. l. 13. **पृष्ठतः...मण्डपमद्राक्षीत्.** पृष्ठतः after me. अनुपालयद्भिः taking care, looking after. पृष्ठत...देवे (चन्द्रापीडे)—this refers to the words of चन्द्रापीड "एवमादिश्य तं (मेघनादं) 'सुहृदादिसाधनमक्लेशयता शनैः शनैर्गन्तव्यम्' इत्युक्त्वा वैशम्पायनं स्कन्धावारभरे न्ययुङ्क्त" (p. 223 of P). सुगृहीत...जातस्य because means (of subsistence) such as food (घासः), fuel (इन्धनं) &c. had been well stored. आहतायां...साधने when the kettle-drum (भेरी) (indicating starting) was struck and when the army was being made ready (for a start). पुराणे—In the पुराण. It should be noted that, although the Purâṇas are 18, बाण's son uses the singular. It is probable that in his day there was only a single पुराण, or that the singular is used for the whole species, as सिंहः stands for the whole species. बाण mentions the वायुपुराण by name in the कादम्बरी and हर्षचरित. '**पुराणे वायु**प्रलपितम्' (p. 41 of P); 'गीत्या **पवमानप्रोक्तं पुराणं** पपाठ' हर्षचरित (p. 95 of निर्णय० ed). He refers to पुराण simply (without specifying any name) '**पुराण**मिव यथाविभागावस्थापितसकलभुवनकोशम्' (p. 90. l. 14. of P) In another passage, बाण seems to refer to a work of नारद (probably the नारदपुराण) 'नारदीयमिवावर्ण्यमानराजधर्मम्' (p. 91. l. 13. of P). अस्यैव...यतने in the holy (सिद्ध) temple on the bank of it (of the lake). तीरं भजतीति तीरभाक् तस्मिन्. शशाङ्कस्य शकलः शेखरः (head ornment) यस्य. For सिद्धायतनं note the words 'भगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत्' (p. 128 l. 3 of P). K's explanation that सिद्धायतन was the name of the temple of शिव seems to us to be wrong. तत्र...मण्डपमद्राक्षीत्—the principal sentence is तत्र च अतिरम्यतयैव सर्वतो दत्तदृष्टिः सञ्चरन्...अन्यतमं लतामण्डपमद्राक्षीत्. अमर...ह्वयन्तमिव—this (आह्वयन्तम्) and the following accusatives (singular) up to अवलोक्यमानं (l. 9.) qualify लतामण्डपं. अमर...ह्वयन्तमिव that (bower) as if called (him वै०) from a distance by the sweet (मञ्जु) jingling (सिञ्जितं) tones of intoxicated bees that were collected together through the greed of the honey in the thick (अविरल) flowers (of the bower) and by its (of the bower) tender shoots that were accustomed (उचित) to the favour (प्रणयः) of being placed on the tops of the ears of celestial damsels, that (shoots) were unsteady in their movements on account of their being struck by the breezes from the ripples (of the lake). अमरकामिनीनां श्रोत्रशिखरेषु आरोहणं एव प्रणयः तस्य उचितैः. तरङ्गानिलैः आहतिः तेन विलोला वृत्तिः येषाम्. मधु लेढि इति मधुलिट् तेषां.

It is usual with poets to represent women as wearing tender leaves and flowers as ear-ornaments. सिञ्जितरव generallay applies to the jingling of ornaments. Here it is applied to the hum of bees that is like it. मरकत...दिग्भागान् that as if besmeared at the same time the ten quarters by its lustre that was dark-green like emerald (मरकतमणि). The green bower made all the quarters green. The quarters are said to be eight (पूर्व, दक्षिण, पश्चिम, उत्तर and the four intermediate points. आग्नेयी, नैर्ऋती, वायवी, ऐशानी); and also ten (by adding ऊर्ध्व 'above' and अधर 'below' to the above eight). अदत्त...विश्राणम् that (bower) had night (निशीथिनी) even by day inside it because it allowed no entrance to the rays of the sun. अदत्तः दिवसकरस्य (सूर्यस्य) किरणानां प्रवेशः येन सः अदत्त... प्रवेशः तस्य भावः ०प्रवेशता तया. चिर...लोक्यमानम् that (bower) was looked at again and again by forest peacocks with raised up necks, that (peacocks) though familiar (with the bower) for a long time emited sweet notes, thinking of the appearnce of clouds. उन्मुक्ताः मधुराः केकारवाः यैः. उद्गता कन्धरा येषाम्. When clouds appear, peacocks dance and emit notes. The dark-green bower appeared to the peacocks to be a cloud, that is also dark. पदमिव... सर्वरमणीयानाम्—all the accusatives are here in apposition with ०लतामण्डपम्—as if it (bower) were the abode of the rainy season, as if it were the enemy of all torments (heat); as if it were the home (one's own house) of coolness (जडिमन्), as if it were the way by which the month of spring went out (सुरभिमासः = चैत्रः), as if it were the resort of cupid, as if it were Rati's place for removing her excitement, as if it were the abode of everything charming. The bower was cool and so full of foliage that it seemed as if Spring first started out of it. रति is the wife of मदन. She lamented deeply when मदन was burnt to ashes by शिव. The author says that the bower was so charming that it might have served to divert रति even in her heavy sorrow. 'वसन्ते पुष्पसमयः सुरभिर्ग्रीष्म ऊष्मकः' इत्यमरः. अनवरत...शिलातलम् that (bower) had the slabs of stone inside it fanned by the sweet and cool breezes from the ripples of the अच्छोद lake, that (breezes) were constantly blowing. अनवरतं वलिताः सुरभयः शीतलाः अच्छोदसरस्तरङ्गेभ्यः मारुताः तैः अभिवीजितानि अभ्यन्तरे शिलातलानि यस्य.

P. 36. l. 14.–p. 37. l. 6. दृष्ट्वा च...लोकितवान्. तम् = लतामण्डपम्. अतिचिरं अन्तरितं दर्शनं यस्य—this qualifies भ्रातरम्, तनयम्, सुहृदम्—whose sight was not had for a long time. अनन्यदृष्टिः fixing his eye on that (bower) alone. न अन्यस्मिन् दृष्टिः यस्य. विस्मृत...लोकयन् looking (at the bower) with an eye that forgot to wink (*i. e.* with a

fixed gaze). विस्मृतः निमेषः येन. स्तम्भितः इव as if he were paralyzed. लिखितः drawn. उत्कीर्णः इव as if he were engraved. पुस्तमयः इव as if he were made of clay, or 'as if he were made of a book.' 'पुस्तं लेप्यादिकर्मणि' इत्यमरः. ऊर्ध्वः एव standing. अपारय...मुक्ताङ्गः being as if unable to support his limbs, as if overwhelmed by a swoon, as if he were left by his senses, with his limbs drooping all of a sudden. किमपि something indescribable. अनुध्यायन् contemplating. निर्विकारवदनः with his face showing no emotion. गलितः लोचनाभ्यां पयोधारासन्तानः यस्य from whose eyes continuous drops of tears fell down. येन केन...वर्तमानाः men of an appreciative heart are drawn away by anything whatever, even though their intellects are steady on account of advanced age (परिणामः); what of those (like वै०) who are in fresh youth that is full of curiosity. परिणामे धीरा मतिः येषाम्. Youth is a period of life when a person is full of curiosity for everything. नियतं surely. इयम् refers to हृदयविकृतिः (excitement of the heart). भावयतः—qualifies अस्य (वैशम्पायनस्य)—of him who reflected over it. दर्शनीयानामवधिः The highest limit of everything that is worth seeing. Compare the words of चन्द्रापीड on seeing अच्छोद 'दृष्ट आह्लादनीयानामवधिः' (p. 124 l. 9 of P.). निर्वर्तयामः we shall perform. प्रयाणाभिमुखः ready to start. प्रतिपालयन् waiting. अश्रुतास्मदीयालाप इव as if he had not heard our words. अशिक्षित इव वक्तुम् as if not taught to speak. अनिमेष...चक्षुषा with an eye the eyelashes of which did not wink, the pupils of which were motionless and paralysed, from which a stream of tears fell continuously, that was as if drawn (in a picture). अनिमेषं (अविद्यमानः निमेषः यस्य) पक्ष्म यस्य. निश्चला स्तब्धा तारका यस्य. सन्ततं अश्रुस्रोतः यस्य.

P. 37 l. 7—p. 38 l. 18. **पुनः पुनः...तूष्णीमभूत्.** अनुरुध्यमानः urged, pressed. तस्मिन् (लतामण्डपे) ग्रथिता (fixed) दृष्टिः यस्य. परिच्छेदेन निष्ठुरं यथा स्यात् तथा hard on account of decision (of the decisive tone). रक्षितं qualifies महासाधनं, which is the object of गृहीत्वा. वैराग्य...शंक्य suspecting that some cause for his dissatisfaction (वैराग्यं, or 'asceticism') must have arisen. सानुनयम्—अनुनयेन सह यथा स्यात्तथा soothingly. प्रतिबोध्य having roused him (from his वैराग्य). तादृशा...पीडा we who were pained by his doing such an absurd act. तादृशं असम्बद्धं अनुष्ठानं कर्म तेन जाता पीडा येषाम्. एवं...स्थातुम् (you say) thus it is not proper for us to stay here. This is said ironically and is repeated from वैशम्पायन's words 'न युक्तं भवतां' etc. (l. 9 above). The meaning is:—if it is not proper for us to stay here, it is also not proper for you to stay here. If you want to stay here, you cannot then advise us as you do. भवतः is to be connect-

ed with युक्तमिदम् (l. 17). तारापीडस्य अनन्तरात् who is not different from (the emperor) तारापीड i. e. who is as great as तारापीड; or it may also mean 'who is next (only) to तारापीड'. The first is preferable. न विद्यन्ते अन्तरं यस्य स अनन्तरः. लब्धजन्मनो (लब्धं जन्म येन) qualifies भवतः above. अङ्कलालितस्य caressed on her lap. चन्द्रापीडेन... शिक्षितस्य—चन्द्रापीड and वैशम्पायन were placed under the same tutors. See 'तत्रस्थं च तं...अखिलविद्योपादानार्थमाचार्येभ्यश्चन्द्रापीडं शोभने दिवसे वैशम्पायनद्वितीयमर्पयांबभूव' (p. 75 ll. 4-7 of P.); also 'ऋते च महाप्राणतायाः सर्वाभिरन्याभिः कलाभिरनुचकार तं वैशम्पायनः' (p. 76 l. 8 of P). भवतः पुनः...युक्तमिदम् Is it proper for you that &c. (the meaning is that it is not proper for you). ज्येष्ठे...जगन्नाथे—All these refer to चन्द्रापीड who was like an elder brother to वै०, who was an affectionate master, and the lord of the world. According to ancient Indian ideas the elder brother was to be obeyed without question like the father. Compare 'यो ज्येष्ठो ज्येष्ठवृत्तिः स्यान्मातेव स पितेव सः।' मनुस्मृति IX. 110. The meaning is that in चन्द्रापीड are centred all the relationships for you *viz.* those of eldest brother, friend, master, and lord of the world. गुणवति qualifies भवति. तत्परित्यागेन–तस्य (सर्वस्य) परित्यागेन. कस्यापरस्ये...च्छेदः who else (but you) possesses such a discrimination (परिच्छेदः) between what is proper and improper? चन्द्रस्येव शीतला प्रकृतिः स्वभावः यस्य. चन्द्रापीडेनैव...वयम् what will prince चन्द्रापीड himself say to us? They mean that they will be severely blamed by च० if they were to leave him alone in the forest. किमन्यो...भवान् Are you and चद्रापीड different (to us)? *i. e.* we know that you and च० are to us one and to be equally obeyed. संमोहः delusion, infatuation. गमनाय...धीयताम् make up your mind for going. ईषत् a little. विलक्ष...वचनेन in words full of smiles and embarrassment. विलक्षः विस्मयान्वितः हासः यस्मिन्. The reading वदनेन for वचनेन of the Calcutta editions is better. किमह...बोधयन्ति do I not understand even so much that you advise me to go? पारयामि I am able. एषैव...बोधना this (the fact that I cannot stay even for a moment without च०) is the greatest (गरीयसी) means of rousing me (from my वैराग्य). He means—your words are but a feeble means of inducing me to follow you. The fact that I cannot stay without च० is more powerful for inducing me to go with you. अनेनैव...प्रभुत्वम् at this very moment my power everywhere (over all my organs) has vanished. तथाहि to illustrate. स्मरदिव...प्रवर्तते my mind, as if remembering something (that I cannot describe), does not proceed (address itself) to anything else. वलति turns. निगडितौ chained. पदमपि...सहेते my feet are

not able to move even a step. कीलितेव...तनुः my body is as if nailed (कीलिता) in this very place. तदात्मना...यातुम् therefore I am unable to proceed by myself (*i. e.* with my own efforts). अथ...निनीषवः if (अथ) you wish to take me from this place by force. जीवित...भावयामि I do not think it possible that my life will continue. यदेत...धृतोऽस्मि which, being indescribable and not determined (as to what it is), revolves in my heart, and by which I have been supported (so far). अनवसीयमान (न+अवसीयमान *pr. p.* passive of सो with अव 4 P) which is not determined, which I do not know what it is. तदलं निर्बन्धेन therefore enough of importunity (*i. e.* do not press me further). आ तृप्तेः till you are satisfied. तत् = चन्द्रापीडदर्शनसुखम्. कर...नीतम् (though I had obtained it) it was thus snatched from my hands by fate. कौतुकात् (to be connected with पृष्टः) through curiosity. शपामि... जीवितेन I swear by the life of my friend चन्द्रापीड. शप् in the sense of 'to swear, to promise on oath' governs the dative of the person to whom a promise is made and instru. of the object by which the oath is taken.

P. 38. l. 19—p. 39 l. 9. **मुहूर्तादिव...क्लेशो भूदिति.** किमपि... अन्विष्यन् as if searching for something lost. सनिर्वेदम् (निर्वेदेन सह यथा स्यात् तथा) with despondency. कृतं वीरुधां (लतानां) संनिधानं यैः who stood near the creepers. ' लता प्रतानिनी वीरुद् गुल्मिन्युलप इत्यपि' इत्यमरः. वीरुध् f. a creeper (from रुह् with वि). तत्प्रति...प्रत्याशया from the hope of rousing him (वै०). अमी...प्राणाः this life (of वै०). चन्द्रापीड...मृत्युना I am desirous of the sight of च० himself and not of death. अर्थिन् in the sense of 'desirous of' is used with the instrumental. तदभ्य...निष्फला therefore to request me in this case (*i. e.* for supporting my life) is unnecessary. निर्वर्तिता (निष्पादिता, कृता) शरीरस्थितिः येन. कृतवन्तः—understand शरीरस्थितिं after this. अनुभावयन्तः reflecting over. निष्प्रत्याशा...नयनयोः having no hope of his coming or being brought. सुकृत...स्थापयित्वा having placed his servants with proper arrangements for their provisions. सुकृतं शम्बलस्य (शम्बलः पथिव्ययः पाथेयम्) संविधानं (arrangement) यस्य (qualifies तत्परिकरं). शम्बलः—लम् provisions for a journey. Ar. remarks 'तण्डुलोपदंशादिद्रव्यम्.' तस्य (वैशम्पायनस्य) परिकरः (retinue, attendants) तम्. यच्चाग्रतो...क्लेशो भूदिति that we did not send a messenger in front (of us), one reason for it was that he would not have reached your majesty on the way (अन्तरा) while travelling (*i. e.* he could not have overtaken you who were travelling fast) and the other reason was that you might not be put to the trouble of returning again the moment you entered (उज्जयिनी) after a long time.

The meaning of this latter is:—the messenger would have reached उज्जयिनी just after चन्द्रापीड, who would in that case have had to resume his journey again back to अच्छोद. Ar. '**संवादकः** वृत्तान्तकथकः सन्देशहरः। **तदेकं तावत्** तस्य कारणमेकं तावत्। यत्तच्छब्दयोरव्ययरूपम्। तदिति षष्ठी। **गच्छतो देवस्य अन्तरा** मार्गमध्ये **न परापतत्येव** त्वया न सङ्गच्छते इत्यर्थः। **अपरमपि** अन्यत् कारणं तु उज्जयिनीं **चिरात्** प्रविष्टस्य **पुनरागमनक्लेशो मा भूदिति**'. क्लेशोऽभूत् is a misprint for क्लेशो भूत्. The augment of the imperfect and aorist is dropped with the particle मा according to पा. VI. 4. 74 'न माङ्योगे'.

P. 39 l. 10—p. 40 l. 13. **चन्द्रापीडस्य तु...तेन कृतम्.** अनुत्प्रेक्षणीयम् not to be thought of. युगपत् *adv.* at one and the same time. 'तदा तदानीं **युगपदेकदा** सर्वदा सदा' इत्यमरः. उद्वेग...हृदयस्य whose heart was overwhelmed (आक्रान्त) by dejection (उद्वेग) and amazement. वनवासः एव एकं शरणं यस्मिन् in which a forest residence is (*i. e.* appears to him to be) the sole refuge. स्खलितम् mistake. तातप्रसादात् = तारापीडस्य प्रसादात्. तमपि = वैशम्पायनमपि. चरणतले लुठिताः चूडामणयः येषाम् whose crest-jewels roll on his (वै०'s) feet. This means—the princes who wait upon me must not be the cause of his वैराग्य, as they honour him as much as myself. ममेव...हीयते nothing is wanting to him also as to me as regards all sorts of enjoyments (that he obtains) even more than he can desire. इच्छायाः अधिकेषु that exceed even desire. हीयते *passive pr.* of हा to abandon, 3rd *conj. P.* विहन्यते is disobeyed. सोऽपि...करोत्येव he also shows favours (to servants and dependants). स्पृहा strong desire, envy, covetousness (for the luxuries he possesses). अपि आगच्छन् तनयस्नेहो...भावितः was he not, when coming, honoured with kindness (सौहार्द) worthy of the affection for a son. अपि introduces a question here. 'गर्हासमुच्चयप्रश्नशङ्कासम्भावनास्वपि' इत्यमरः. सुहृदो भावः सौहार्दम्. विनया...च्छुना desirous of (seeing) more modesty (on वैशम्पायन's part). तातेन refers to तारापीड. Ar. reads 'तातशुकनासेन'. तत्रापि...विरमेद्वा—the principal clause ends with ०दुर्ललितो वा and the relative clause begins with यो जन्मनः प्रभृति etc. तत्रापि even if that were the case (*i. e.* if something painful was said by शुकनास or even if he were beaten). अस्नेहलः without affection. पिशुनस्वभावः = खलस्वभावः of wicked disposition. '**पिशुनौ खल**सूचकौ' इत्यमरः. गुरुजनाभक्तः not devoted to his elders. गुणानाम् उपादानं (ग्रहणं) तस्मिन् विमुखः (पराङ्मुखः). तरलचित्तः = चञ्चलहृदयः. यत्किंचनकारी doing anything whatever; hence, doing a rash act. यः कश्चिदिव... प्रकृतिः of a mean nature like some ordinary person. आढ्य...गर्वितः vain by the fact of his being the son of a rich man. आढ्यस्य पुत्रः

तस्य भावः ०पुत्रता तया गर्वितः. दुःशिक्षित...दुर्ललितः badly taught, or impudent, or naughty on account of his being an only son. पुत्रस्य एकता तेन दुर्ललितः. सर्वप्रकारैः उपकारिणः. खेदमेवं कुर्यात् he would thus show disgust with. अनुबन्धाद्विरमेद्वा or would cease in his attachment (to his elders). रम्, though आत्मनेपदिन्, takes परस्मैपद necessarily when preceded by वि, आ and परि, according to 'व्याङ्परिभ्यो रमः' पा० I. 3. 83. रम् with वि (to stop, desist) governs the ablative according to the वार्तिक 'जुगुप्साविरामप्रमादार्थानामुपसंख्यानम्' on 'अपादाने पञ्चमी' पा० II. 3. 28. (verbs having the sense of 'disgust' 'cessation' and 'mistake' govern the ablative). प्रशमकालः this is not (the proper) time for such a calmness (of mind, as he is striving for). प्रशमः means वैराग्यम्. According to ancient Indian ideas, there were four आश्रमs (stages of life) through which a man was to pass. The first was ब्रह्मचर्य (the period of studentship), then came गार्हस्थ्य (the life of a householder), then वानप्रस्थ्य and then the last stage, *viz.* the life of a यति called (संन्यास or प्रव्रज्या). Note the following from जाबालोपनिषत् 'ब्रह्मचर्यं परिसमाप्य गृही भवेत् गृही भूत्वा वनी भवेत् । वनी भूत्वा प्रव्रजेत्' Of course in rare cases a person became a यति just after ब्रह्मचर्य as is said by the जाबालोपनिषत् also 'यदि वेतरथा ब्रह्मचर्यादेव प्रव्रजेद्गृहाद्वा वनाद्वा ।'. The मनुस्मृति says 'वेदानधीत्य वेदौ वा वेदं वाऽपि यथाक्रमम् । अविप्लुतब्रह्मचर्यो गृहस्थाश्रममावसेत् ॥' III. 2. प्रशम was a quality that should be characteristic of a वानप्रस्थ or यति and the time when a man should become a वानप्रस्थ is indicated in the following verse '**गृहस्थस्तु** यदा पश्येद्वलीपलितमात्मनः । **अपत्यस्यैव चापत्यं तदारण्यं समाश्रयेत् ॥**' मनुस्मृति VI. 2 (when a *householder* saw wrinkles on his body, had grey hair and grandchildren, then he may resort to a forest). वै० was barely out of his teens and so a life of वैराग्य was, as shown above, most unsuited to him. विद्वज्ज...निवेशितः he has not yet been placed in the order of a householder which is fit for learned men. As वै० was not married, he was not then a गृहस्थ. The मनुस्मृति praises the गृहस्थाश्रम highly in chapter III verses 77–80. 'यस्मात्त्रयोऽप्याश्रमिणो ज्ञानेनान्नेन चान्वहम् । गृहस्थेनैव धार्यन्ते तस्माज्ज्येष्ठाश्रमो गृही ॥' मनु० III. 78. देव...गतः he has not yet paid off the debt due to gods, Manes and men. आनृण्यम् freedom from debt. अविद्यमानं ऋणं यस्य सः अनृणः तस्य भावः आनृण्यम्. Even from the most ancient times it was believed that a man had to discharge three debts, *viz.* to gods, Manes and sages, which he discharged respectively by sacrifices, by producing children and by the study of the Vedas. Note the श्रुति text 'जायमानो वै ब्राह्मणस्त्रिभिर्ऋणवाञ्जायते ब्रह्मचर्येण ऋषिभ्यो यज्ञेन

देवेभ्यः प्रजया पितृभ्यः एष वा अनृणो यः पुत्री यज्वा ब्रह्मचारी वाऽस्ति' तैत्तिरीयसंहिता VI. 3. 10. 5. Similarly the ऐतरेयब्राह्मण says that the father discharges a debt by producing a son 'ऋणमस्मिन् संनयति...पिता पुत्रस्य जातस्य पश्येच्चेज्जीवतो मुखम् ॥' The मनुस्मृति also says 'ऋणानि त्रीण्यपाकृत्य मनो मोक्षे निवेशयेत् । अनपाकृत्य मोक्षं तु सेवमानो व्रजत्यधः ॥ अधीत्य विधिवद्वेदान् पुत्रांश्चोत्पाद्य धर्मतः । इष्ट्वा च शक्तितो यज्ञैर्मनो मोक्षे निवेशयेत् ॥' मनु० VI. 35-36. ऋणत्रयेण बद्धः—See the verses quoted above. The text speaks of the debt of मनुष्य, while the quotations given above speak of ऋषिऋण. वैशम्पायन had clearly not discharged his debt to gods and Manes. चन्द्रापीड points this out in the following clauses. प्रतिष्ठा stability, permanence. This sentence shows that वै० had not discharged his debt to पितृs. अनन्त...इष्टम् he has not performed the great sacrifices (such as ज्योतिष्टोम etc.) in which very large fees are to be paid (to the ऋत्विक्s). अनन्ता दक्षिणा येषु. This shows that he had not discharged his debt to the gods. सत्र...मेदिनी he has not decked the earth with works such as a place of refuge, wells, places for the distribution of water to travellers (प्रपा), temples (प्रासादः), lakes, gardens (आरामः) etc. The word कीर्तनैः seems to be used in its etymological sense, 'that which commemorates or glorifies' (from the root कृत् 10th *conj.*). सत्रं is a place where houseless people are housed and fed. 'सत्रमाच्छादने यज्ञे सदादाने वनेऽपि च' इत्यमरः. 'प्रपा पानीयशालिका' इत्यमरः. 'हर्म्यादि धनिनां वासः प्रासादो देवभूभुजाम्' इत्यमरः. 'आरामः स्यादुपवनं कृत्रिमं वनमेव यत्' इत्यमरः. In सत्रकूप...रामादिभिः the author refers to what is called पूर्तकर्म, the other closely associated with it being इष्ट. 'वापीकूपतडागादि देवतायतनानि च । अन्नप्रदानमारामाः पूर्तमार्याः प्रचक्षते ॥'. न आकल्प...कीर्णम्, he has not spread his fame lasting till the end of a कल्प and going in all the quarters. आकल्पं तिष्ठतीति. दिशो याति इति दिशोयायि A कल्प is a day of ब्रह्मा and is equal to 1000 times of the period of four युगs (कृत, त्रेता, द्वापर and कलि) *i. e.* to a period of 4320000,000 human years. At the end of a कल्प the whole universe is destroyed and remains there for one कल्प and is again produced. Compare भगवद्गीता 'सहस्रयुगपर्यन्तमहर्यद् ब्रह्मणो विदुः । रात्रिं युगसहस्रान्तां तेऽहोरात्रविदो जनाः ॥' VIII. 17. See विष्णुपुराण VI. 3 and 4 for a description of कल्प. अनुवृत्त्या by obedience. न प्रणयिनः...नीताः he has not made his friends as rich as himself. निर्विशेषः (निर्गतः विशेषः 'difference' यस्मात्) विभवः यस्य स निर्विशेषविभवः तस्य भावः ०विभवता. संविभक्ताः endowed with a gift. नाभ्याग...निस्तृषः he has not made the guests free from desire (for money). निर्गता तृट् येषां ते निस्तृषः. जातेन by one who is born. पुरुषार्थसाधनानां that are the means of obtaining the goals of man (the goals of human existence).

Generally four पुरुषार्थs (called चतुर्वर्ग) are enumerated *viz.* धर्म (performance of religious duties), अर्थ (acquisition of wealth), काम (satisfaction of all legitimate desires) and मोक्ष (freedom from birth and death). The latter is called परमपुरुषार्थ. The first three were called त्रिवर्ग. 'त्रिवर्गो धर्मकामार्थैश्चतुर्वर्गः समोक्षकैः' इत्यमरः. The following verse briefly shows how the four पुरुषार्थs were to be secured 'अर्थस्य मूलं निकृतिः क्षमा च कामस्य रूपं च वपुर्वयश्च। धर्मस्य यागादि दया दमश्च मोक्षश्च सर्वोपरमः क्रियाभ्यः॥' संक्षेपशारीरक III. 366. It was believed that a man must secure at least one of these four goals of human life. 'धर्मार्थकाममोक्षाणां यस्यैकोऽपि न विद्यते। अजागलस्तनस्येव तस्य जन्म निरर्थकम्॥'.

P. 40 l. 14–p. 41 l. 4 इत्याक्षिप्त...अविशत्. The principal sentence is इत्याक्षिप्तचेताः...विसर्ज्य सकलमेव राजकम् (l. 16) उत्थाय... कायमानमविशत्. आक्षिप्तं (perplexed) चेतः यस्य स आक्षिप्तचेताः. यथा... संभावितम् honoured with respect and with favours shown to them as was proper. राजकम् collection of kings. 'अथ राजकम्। 'राजन्यकं च **नृपतिक्षत्रियाणां गणे** क्रमात्।' इत्यमरः. The accusatives from तत्क्षणकृतम् up to अनन्तभोगपरिकरं qualify कायमानम्. उत्तंभित...कलशम् on the high and propped-up (उत्तम्भित) gate-way of which was tied a garland of sandal, on both sides of which (कायमान) was placed a jar of gold full (with water) and having tender leaves placed on its top. उत्तम्भितं यत् तुङ्गतरं तोरणं (gate-way, 'तोरणोऽस्त्री बहिर्द्वारं' इत्यमरः) तस्मिन् आबद्धा चन्दनमाला यस्य. It is hard to understand what चन्दनमाला means. It seems likely that चन्दनमाला is a mistake of the Mss. for वन्दनमाला (च and व being written very like each other). क्षीरस्वामी explains वन्दनमालिका 'मङ्गलस्रक्तोरणोर्ध्वे भवेद्वन्दनमालिका'. उभयपार्श्वयोः स्थापितः उत्पल्लवमुखः (उद्गताः पल्लवाः यस्मिन् तत् उत्पल्लवं मुखं यस्य स उत्पल्लवमुखः) पूर्णः हेमकलशः यस्मिन्. पूर्णकलश with tender leaves on it is a sign of auspiciousness. द्वारात्...प्रकरम् the ground of which was moistend with water and well swept from the door (to the inside) and inside and outside of which masses (प्रकरः) of fragrant flowers were strewn about. इतस्ततः...कीर्णम् in which the servants moving about here and there had taken golden pitchers of various shapes in their hands, and that was crowded (आकीर्ण) with courtezans (वारवनिता) carrying in their hands such materials (उपकरणं) as jewelled chowries, fans (तालवृन्तं) and jewelled sandals (रत्नपादुका). कर्मान्तिकः a servant (lit. one who carries a work to an end). वितान...बाह्याङ्गणम् one side of which was occupied by गन्धमादन, the elephant of the king, that (हस्ति) stood underneath a canopy (वितानं) and that perfumed all the quarters by the

fragrance of its ichor, on the other side of which was prepared a place (stable) for इन्द्रायुध, the outer court of which was occupied by famale elephants meant for riding. मदस्य आमोदेन अधिवासितानि दिगाननानि (दिङ्मुखानि) येन. सनाथीकृतः एकपार्श्वः यस्य. कल्पितं इन्द्रायुधस्य अवस्थानं यस्मिन्. उपवाह्यः or-ह्या a king's riding elephant (male or female). गन्धमादन was the name of the elephant that accompanied चन्द्रापीड when he set out for दिग्विजय. See p. 112 of P 'मेरुगिरिणेव **गन्धमादनेनानुगम्यमानः**...प्रथममेव शातक्रतवीमाशामभिप्रतस्थे'. अशेष...कुर्वाणम् in which there were many staff-bearers vigilant at all the doors (to prevent persons from entering unobserved), which resembled an ocean by its vast proportions, by its depth and by its being the refuge (शरणं) of many beings (सत्त्वं). अशेषद्वारेषु अवहिताः बहवः वेत्रिलोकाः (persons with canes in their hands) यस्मिन्. In the tent, there were many (human) beings, as there are many animals in the sea. अनेकसत्त्वानां शरणं तस्य भावः °शरणता तया. तथाहि for example. सवेला...कुसुमप्रकरैः in these words, the poet shows the various ways in which the tent of चन्द्रापीड resembled महाजलनिधि. सवेला...परिकरेण which seemed as if possessing a forest on its shores with the cloths (परिकरः) on the numerous arrays (घटा) of elephants that were kept during the period of a watch (यामः). The tall elephants resembled the trees and the cloths with which the elephants were covered resembled the shining shore of the sea. अन्तः...मादनेन that seemed as if a big mountain had entered into it on account of the elephant गन्धमादन. The dark elephant looked like a mountain that appears dark-blue from a distance. There is a mythological story that the mountains, that were once winged and caused great trouble thereby, being afraid of the thunderbolt of इन्द्र took shelter in the sea. बाण refers to this story in another place **'उदधिमिव भयान्तःप्रविष्टसपक्षभूमिभृत्**सहस्रसंकुलम्' (p. 90 l. 21 of P.). Similarly कालिदास says 'पक्षच्छिदा गोत्रभिदात्तगन्धाः शरण्यमेनं शतशो महीध्राः । नृपा इवोपप्लविनः परेभ्यो धर्मोत्तरं मध्यममाश्रयन्ते ॥' रघु. 13. 7. Compare 'इतश्च **शरणार्थिनः शिखरिणां गणाः शेरते**...अहो विततमूर्जितं भरसहं च सिन्धोर्वपुः' नीतिशतक. सकल्लोल...परम्पराभिः which seems as if full of billows (कल्लोल) by the series of the waves (ऊर्मिः *i. e.* crowds) of hurrying servants moving to and fro. सावर्त...पुरुषैः which seems as if full of whirlpools (आवर्तः) by the positions of its watchmen (प्राहरिकजन) in a circle, which seems to be possessed of लक्ष्मी on account of its charming ladies, which seems to be full of jewels on account of the great men (it contains). प्राहरिकजनानां मण्डलेन

अवस्थानं तैः. प्रहरः अस्य (रक्षणार्थं) अस्तीति प्राहरिकः or प्रहरे भवः प्राहरिकः. लक्ष्म्या सह सलक्ष्मीकम् (बहुव्रीहि). The watchmen stood round the tent in a circle which thus resembled the whirlpool in a sea. The tent was full of majesty (लक्ष्मी) and great men. At the churning of the ocean लक्ष्मी and other jewels (in all 14) were churned out of it. See above (p. 184 for सागरमन्थन). बाण himself mentions लक्ष्मी as arising out of क्षीरसागर together with other jewels 'इयं...**लक्ष्मीः क्षीरसागरा**त्पारिजातपल्लवेभ्यो रागमिन्दुशकलात् एकान्तवक्रतामुच्चैःश्रवसश्चलतां कालकूटान्मोहनशक्तिं मदिराया मदं कौस्तुभमणेर्नैष्ठुर्यमित्येतानि...गृहीत्वैवोद्गता' (p. 104 ll. 7–11 of P). It is usual to speak of an excellent man as रत्न. मल्लिनाथ says 'जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते.' Compare भर्तृहरि 'सृजति तावदशेषगुणाकरं **पुरुषरत्न**मलंकरणं भुवः।'. सहंस...प्रकरैः which seems to be full of rows of swans with the white banners, and full of lines of foam with the masses of flowers. हंसs are white and hence the banners are compared to them. Flowers (most of them white) that were spread inside and outside the tent looked like foam, which is seen on the shore of a sea. Here end the details of the comparison of the tent with the sea. हरि...करं attended with various kinds of enjoyment, like विष्णु. अनन्त...करम् applies to हरि also (meaning 'whose attendants were the hoods of the serpent शेष'). अनन्ताः भोगाः (objects of enjoyment) परिकरः यस्य (with कायमान). अनन्तस्य (शेषस्य) भोगाः (फणाः, कायाः) परिकरः (परिवारः) यस्य (with हरि). 'भोगः **सुखे** स्यादिभृतौ **अहेश्च फण**काययोः' इत्यमरः. '**शेषोऽनन्तो** वासुकिस्तु सर्पराजोऽथ गोनसे' इत्यमरः. शेष is supposed to have one thousand heads and as forming the couch of विष्णु or as supporting the entire world on his head. Compare कुमारसंभव III. 13 'व्यादिश्यते भूधरतामवेक्ष्य **कृष्णेन देहोद्वहनाय शेषः**'. Compare वासवदत्ता 'सागरशायीव अनन्तभोगिचूडामणिमरीचिरञ्जितपादः' (p. 13, Hall's ed.). कायमानम् seems to mean here 'a large temporary tent'; but it usually means a low hut. Derive कायमान as कायस्य इव मानं यस्य (which is as high as the human body).

P. 41 ll. 4–24. प्रविश्य...उदतिष्ठत्. अगृहीत...वेषाभिः whose dress was dirty because they had not decorated their body. अगृहीतं प्रतिकर्म (decoration, toilet) याभिः तासां भावः अगृहीतकर्मता तया. 'आकल्पवेषौ नेपथ्यं **प्रतिकर्म प्रसाधनम्**' इत्यमरः. प्रत्यङ्गं कर्म प्रतिकर्म. क्षीरस्वामी distinguishes between वेष and प्रसाधन (the meaning of प्रतिकर्म) as follows 'वेषो हि वस्त्रालंकारमाल्यप्रसाधनैरङ्गशोभा, प्रसाधनं तु समालम्भनं तिलकपत्रभङ्गादिना'. यामिकः a watchman (from याम m); compare the formation of प्राहरिक explained above. आलोक...दृष्टिः casting a vacant eye on गन्धमादन who (whose presence) was told to him by

the fragrance of its ichor, which (आमोद) seemed as if it were an attendant that keeps back the crowd of people. N explains आलोककारकेण as 'जनोत्सारकवेत्रिणा.' The मदामोद of गन्धमादन drew the attention of च० who was engrossed in other thoughts, just as the cries of प्रतीहारीs draw the attention of the king to the person who is being brought into the royal presence or just as they help in checking the crowds of people by crying 'आलोकयत आलोकयत' from obstructing the king's path. Hence the word आलोककारकेण. Note the following passage from कादम्बरी itself '**प्रतीहारिणां** च पुरः ससंभ्रमं **समुत्सारितजनानां दण्डिनां** समारब्धहेलमुच्चै**रुच्चारयतामालोकयत**आलोकयतेति तारतरदीर्घेण...आलोकशब्देन' (p. 14 ll. 11–14 of P). अपनीतः समायोगः यस्य from whom were removed all his equipments (such as costly dress &c.) or as N explains 'who sent away all people, remained alone'. अङ्ग...कारिभिः who shampooed his limbs. अप्राप्तं निद्रायाः सुखं येन. दुःखासिकया through sharp pain (दुःखं असिका इव दुःखासिका तथा). दुःखा...विशत् he again plunged in thought that was the cause (हेतु) of other pain. अन्यत् दुःखं दुःखान्तरं तस्य हेतुः (कारणं) तम्. अप्रतिमुक्तः not permitted. तौ is the object of निक्षिप्य. विक्लव distressed. शुकनासं and मनोरमां are the objects of अनाश्वास्य. अमुक्ति...हृदयम my heart suspects the other alternative, *viz.* not being permitted (to go in search of वै०). अस्थाने (used as an adverb) improper. प्रियसुहृ...त्पादयता by my dear friend (वै०) who though he abandoned himself (to sudden emotion) and me, has in another way led to my going out (in search of him). कादम्बरी...चिन्तया पर्याकुला (troubled) मतिः यस्य. तेनैव पार्श्वेन by that very side *i. e.* continuing the same way. वैशम्पायन was on the way leading to कादम्बरी. Or तेनैव पार्श्वेन may mean 'by that very expedient'. Ar explains 'तेन पार्श्वेण(न) सहायभूतेन' and thus connects the words with वैशम्पायन. पुरस्तात् further on (to कादम्बरी). परिणामे सुखं that gives happiness in the end, that is wholesome in the result. आपूरिते...शङ्खे when the conch indicating the third half of a watch was filled (*i. e.* blown). It seems that the conch was blown at each half of a याम. So चन्द्रापीड got up, it seems, after one याम and a half from sunrise (*i. e.* 4 hours and a half after sunrise).

P. **41** l. **25**–p. **43** l. **7**. **उत्थाय च...अयासीत्**. स्वधैर्या... हृदयं having steadied his heart by the support of his own firmness alone (*i. e.* he did not need the आश्वासन of any one else). संवर्गित called together. कृताहारश्च (p. 42 l. 1)....अयासीत् (p. 43 l. 7.)—the principal sentence is कृताहारश्च...उत्थाय (l. 17) सरस्तीरकल्पितं...जलमण्डपमयासीत्. Connect साहायकमिव कर्तुं with गगनतलमारूढे. अन्त...कर्तुम्

as if in order to give help in causing torment (heat) outwardly to the fire of love that burnt inside (his heart) and to the fire of sorrow due to separation from वै०. उपरिस्थितः remaining above (in the sky). अतिकष्टं qualifies सन्तापम्. इति आकलय्य इव as if thus thinking. उपरि...सन्तापम् is the object of आकलय्य. आकलय्य is the absolutive of कल् 10th conj. with आ. The natural phenomenon of the sun occupying the middle of the sky in the noon is poetically fancied as due to the sun's desire to cause more सन्ताप to च० by standing above him etc. आतप...दृष्टिषु when the mass of the sun's rays emitted under the disguise of sunshine (आतपः) as if heated and therefore liquid silver, when the sunlight as if entered the body after piercing it, when the shades of trees (*i. e.* the shady places of trees) had collections of animals forming into crowds under them and which therefore were overcrowded (सङ्कटायमान) on account of the entrance (of beings) under them, when the eyes (of men) were unable even to look outside (on account of the dazzling heat). तलप्रवेशात् may be construed with the sun also. Then तल...सङ्कटायमानासु would mean 'which (छाया) became narrow on account of the sun's rays entering the root of the trees (*i. e.* on account of the rays falling perpendicularly). दुःस्पर्शासु...पथिषु when the ground could not be touched (being heated by the sun's rays) and when the roads were not frequented by anybody. निर्गतः सञ्चारः येषाम्. सङ्कट...पत्ररथेषु when travellers had crowded for drinking the water inside the cottage (कुटीरं) of the narrow (सङ्कट) place for distributing water, when birds (पत्ररथः) distressed by their breath that caused the movement of their tubular organs stayed in their nests (नीडः-डम्). सङ्कटा (सङ्कुचिता) प्रपा तस्याः कुटीरं तस्य उदरे उदपीतिः उदकपानं तदर्थं पुञ्जितेषु. अध्वन्यः 'अध्वनीनोऽध्वगोऽ**ध्वन्यः**: **पान्थः पथिक** इत्यपि' इत्यमरः. अध्वन्य is formed from अध्वन् by the affix य according to 'अध्वनो यत्खौ' पा० V. 2. 16 (अध्वानमलं गच्छति अध्वन्यः । अध्वनीनः । सि. कौ.). नाडिंधमः श्वासः तेन आतुरेषु. नाडिन्धम–नाडीं धमति इति according to the सूत्र 'नाडीमुष्ट्योश्च' पा. III. 2. 30 (एतयोरुपपदयोः कर्मणोर्ध्माधेटोः खश् स्यात् । सि. कौ. । नाडिन्धमः, मुष्टिंधयः &c). Ar. properly remarks 'अत्र नाडीशब्देन कण्ठनाड्यो विवक्षिताः'. The ई of नाडी is shortened in नाडिन्धम in accordance with the सूत्र 'खित्यनव्ययस्य' VI. 3. 66 (खिदन्ते परे पूर्वपदस्य ह्रस्वः स्यात् । ततो मुम् । सि. कौ.). पत्ररथः a bird (पत्राणि पक्षाः रथः अस्य) 'पतत्रिपत्रिपतगपतत्पत्ररथाण्डजाः' इत्यमरः. पल्वलान्त... करियूथेषु when herds of buffaloes had entered inside the water of puddles and when herds of elephants plunged into the mud of lakes where they drank water, that (mud) was inlaid (विच्छुरित)

with filaments (किञ्जल्कः) and pieces of lotus leaves, and that (mud) was bristling (दन्तुर) with pieces (च्छेदः) of lotus stalks that were cut (उत्रुटित) by the stirring up (विलोडितं, of the lake) at their will (by the elephants). We should read विलोडितोत्रुटित°. 'किञ्जल्कः केसरोऽस्त्रियाम्' इत्यमरः. अरविन्ददलानां शकलैः किञ्जल्कैश्च विच्छुरितम्. इच्छया विलोडितं (मथनं) तेन उत्रुटितानि बिसकाण्डानि तेषां छेदाः तैः दन्तुरम्. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु' मेदिनी. दन्तुर uneven, undulated. रक्त... वलीषु when the borders (उपान्तः) of the cheeks of young women bore the appearance (कान्ति) of red lotuses, when rows of the drops of perspiration (घर्मजलं) were shining resembling the powder of crushed pearls. रक्ततामरसस्य इव कान्तिः येषाम्. दलितानां मुक्तानां क्षोदः तं अनुकरोतीति. घर्मः heat. The cheeks became flushed on account of the heat. स्मर्य...हृदयेषु when the moonlight was remembered (on account of its cooling effect), when the (cooling) properties of snow (तुषारः) were being praisd (lit. taken), when the advent (अभ्यागमः) of the rainy season was longed for, when the close (परिणामः) of the day was desired, when the hearts (of men) were eager to see the evening (प्रदोषः). 'तुषारस्तुहिनं हिमम्' इत्यमरः. पयोदाः मेघाः तेषां कालः (वर्षाकालः) तस्य अभ्यागमः. सरस्तीरकल्पितम् (prepared on the bank of the lake)—this and the following accusatives (singular) up to उपेतम् (p. 43 l. 3) qualify जलमण्डपम् (p. 43 l. 7). अनवरता...परिक्षिप्तम् where the heat of the sun's rays was warded off by the drizzling of constantly falling showers of water, that (जलमण्डप) was encircled (परिक्षिप्त) by a canal (कुल्या) as if it were a stream flowing with rapidity of the fall of showers in unbroken line. अनवरतं आपतन्तः जलस्य आसाराः (shower) तेषां सेकेन निवारितः उष्णकरस्य (सूर्यस्य) किरणानां सन्तापः यस्मिन्. एकसन्तानस्य आवली तया धारावर्षः तस्य वेगं वहतीति. अन्तरालम्बित... काण्डम् where darkness was produced by the tender leaves (प्रवालः—लम्) of water-canes that hung down from the middle (of the जलमण्डप), all the pillars of which were covered with creepers that put on (*i. e.* were full of) flowers and tender leaves, that was wet with the anointing of thick हरिचन्दन paste, all the ground of which was covered with lotus leaves (पलाशं) as dark-green as emerald, on which were scattered heaps of lotuses that spread their perfume all round that were juicy (सरस) and fully expanded, where were spread juicy lotus—stalks. अन्तरा (मध्ये) आलम्बितानि जलजम्बूप्रवालानि (वेतसकिसलयानि) तैः आहितः अन्धकारः यस्मिन्. आमुक्ताः कुसुमपल्लवाः यासु ताः आमुक्त...पल्लवाः लताः ताभिः आवृतः अखिलस्तम्भानां सञ्चयः यस्मिन्. आमुक्त put on, worn. अतनु not small *i. e.*

thick. हरिचन्दन a kind of yellow sandal. मरकतवत् श्यामानि पद्मिनी-पलाशानि तैः आस्तीर्णं (covered) समस्तं भूतलं यस्मिन्. आमोदमानानि (विदूरगन्धवन्ति) सरसानि स्फुटितानि (विकसितानि) अरविन्दानि तेषां राशिः तस्य दत्तः प्रकरः यस्मिन्. आकीर्णानि सरसानि बिसकाण्डानि यस्मिन्. The sandal, the lotus-stalks, lotus leaves etc. were placed there to produce a cooling effect on च० who was agitated by the sorrow for वै०. अकाण्ड...मञ्जरीभिः which, with the tender sprouts of moss (शैवलं) that dropped down water here and there, seemed as if to have produced the rainy season all of a sudden. अकाण्डे (अनवसरे) कल्पितः प्रावृट्कालः येन. 'जलनीली तु शेवालं शेवलोऽथ कुमुद्वती'. क्षीरस्वामी says that the proper word is शेवल or शेवाल, but that the द्रविडs employ शैवाल and शैवल. 'शैवलं शैवालमिति तु द्रविडाः'. जलदेवता... उपेतम् that was possessed of a few courtezans (वाराङ्गना) that seemed as if they were water-nymphs (जलदेवता), because their beautiful hair was wet with the bath they had just taken, that (वाराङ्गना) had put on fragrant and delicate robes wetted with water, that were charming on account of the wet unguent (अङ्गरागः) of sandal, that had necklaces and bracelets alone as their ornaments, that had turned young sprouts of moss into their ear ornaments, that had in their hands such materials as lotus-fibres (मृणालं), fans, camphor, perfumed powder (पटवासः), yellow sandal, moon-stones and mirrors. जलदेवता would have had wet hair and also wet clothes; the वाराङ्गनाs had just bathed and wore wet garments in order that their touch might be cool and might not increase the सन्ताप of च०. स्नानेन आर्द्रः चिकुरहस्तः (केशकलापः) यासाम्. 'पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे' इत्यमरः. The words पाश, पक्ष, and हस्त are used after words meaning 'hair' (कच) in the sense of कलाप (collection). उपगृहीताः सुरभयः कोमलाश्च जलार्द्रिकाः याभिः. जलार्द्रिका is explained by Apte as 'fans wetted with water.' N explains it as 'क्लिन्नवासस्' and quotes अभिधानचिन्तामणि in support "जलार्द्रा क्लिन्नवाससि' इत्यभिधानचिन्तामणिः." Ar. explains जलार्द्रिकाः as जलार्द्रप्रावरणम्. अनाश्यानं (अशुष्कं, आर्द्रं) चन्दनं तस्य अङ्गरागः (विलेपनं) तेन हारिणीभिः (मनोहराभिः). अवतंसितानि बालशैवलप्रवालानि याभिः. 'पिष्टातः पटवासकः' इत्यमरः. पटवासः is fragrant powder mixed with musk (used for perfuming garments) पटः वास्यते अनेन. मृणाल...दर्पणादीनि उपकरणानि पाणौ यासाम्. अबह्वीभिः who were not many. बह्वी is the feminine of बहु. Adjectives of quality ending in उ optionally form their feminine by adding ई. 'वोतो गुणवचनात्' पा. IV. 1. 44. Ar. has a long comment on this clause and remarks in the end 'जलदेवता...तत्र तत्र नदीजलाशयेष्वाधिपत्यमधिगम्य स्थिता वरुणवाराङ्गना दृश्यन्ते। ताश्च तद्वरुणपरिचरणार्थं मृणालतालवृन्ताद्युपकरणवाहिन्यो भवन्ति। एताश्चन्द्रापीडस्य शिशिरोपचारपरिचरणार्थं

तथा लक्ष्यन्ते । ताभिर्वाराङ्गनाभिरुपेतम् । '. परिभवस्थानमिव—This and the following accusatives up to प्रत्याघातम् are in apposition with जलमण्डपम्. Compare p. 36 ll. 9—11 (of text) for a similar description. परिभवस्थानम् = पराभवस्थानम्. निदाघसमयः summer. निदानम् source. निवेशः abode. वारिवाहः = मेघः. तिरस्कारमिव रविकराणाम् that as if treated with contempt *i. e.* defied the rays of the sun. तिरस्कारः also means 'concealment, veil' and so the clause would mean 'that as if veiled the place against the sun's rays.' हृदयमिव सरसः as if it were the heart (middle) of the lake (it was so cool and full of water). स्वरूपमिव जडिम्नः as if it were the very nature of coolness *i. e.* as if it were coolness incarnate. आवासः house. विभावरी night. The sun's rays could not penetrate inside the bower. प्रत्याघातः repulse, repelling. प्रत्याघातमिव दिवसस्य as if it repulsed sunlight. जलमण्डपः = जलपरिक्षिप्तः शीतमण्डपः.

P. 43 ll. 8—27. **तत्र चाति...उज्जयिनीम्.** अतिरम्यतया...दिवसम् the day that was deep (*i. e.* that seemed endless to him on account of his distraction) like the ocean, that (day) was unbearable (विषम) on account of thousands of longings due to excited love and which enkindled (संधुक्षित) his fire of separation from his friend by the coolness of the showers of water (in the जलमण्डप). क्षुभितः मकरध्वजः (मदनः) तस्य उत्कलिकासहस्रं (उत्कण्ठासहस्रं) तेन विषमं (दुःसहम्). The adjectives क्षुभित...विषमं and संधुक्षित...नलं are capable of application to महासमुद्र also. क्षुभिताः मकराः येन एतादृशं यत् ध्वजोत्कलिकासहस्रं (ध्वजसदृशा उत्कलिकाः ऊर्मयः ध्वजोत्कलिकाः तासां सहस्रं) तेन विषमं (नतोन्नतम्). संधुक्षितः सुहृद्वियोगसदृशः अनलः (वडवानलः) यस्मिन्. The meaning of the two adjectives (with महासमुद्र) is "that was uneven with thousands of its waves that disturb the sharks and that enkindle the sub-marine fire resembling the separation from one's friends". Charming things excite a person in love or sorrow; hence the very charming मण्डप excited च० the more; similarly even cooling substances appear hot to a man in separation; therefore the showers of water kindled the fire of separation. The fire inside the ocean called वडवानल is said to feed on water and hence it is said to be enkindled by showers of water; as Ar. properly remarks 'और्वानलस्यापि अबिन्धनतया शिशिरत्वमेव प्रज्वलनहेतुर्भवति.' The sons of कार्तवीर्य with the desire of destroying the race of भृगु killed even the children in the womb. One of the women of the family secreted her foetus in her thigh to preserve it and hence the child at its birth was called और्व. Beholding him the sons of कार्तवीर्य became blind and his wrath was

about to consume the whole world in its flames, when at the desire of his पितृs he cast the flames into the ocean where they remain concealed. Compare शाकुन्तल III 'त्वयि ज्वलत्यौर्व इवाम्बुराशौ'. स्वधैर्ययानपात्रेण by the boat in the form of his own steadiness. लोहितायमानः (becoming red) आतपः (sunlight) यस्य (adj. of सायाह्ने). ०हरिते and ०शोभिनि qualify वासभवनाङ्गणे and mean 'green with the plaster (उपलेपः) of thick (बहुल) cowdung; and charming on account of the heaps of white flowers that were gently shaken being struck with very light breezes.' मन्दमन्दमारुतेन आहतः अत एव उत्तरलायमानः धवलकुसुमानां प्रकरः तेन शोभते इति. उत्तरलायमान *pr. p.* of उत्तरलायते denominative verb from उत्तरल. वासभवनाङ्गणे क्षणमिवास्थाने... स्थित्वा remaining for a moment in the audience-hall (आस्थानं) in the courtyard of his (temporary) lodging. समासन्न attending near. वैशम्पायनालापेनैव in talks about वै०. साधनं = सैन्यम्. बलाध्यक्ष commander-in-chief. ऋक्षोदये एव at the very appearance of stars (ऋक्षं). '**नक्षत्रमृक्षं** भं तारा तारकाप्युडु वा स्त्रियाम्' इत्यमरः. अतिचिरं अन्तरितं उज्जयिनीदर्शनम् तस्मिन् उत्सुकः anxious to see उज्जयिनी which had not been seen by them for a long time. कटकलोकः—this refers to the army which च० had left behind near the अच्छोद lake and which had then come after being more than three years on their tour of conquest. विनापि...नान्द्या—N. says विनाऽपि यात्रापटहवादनम्. विना governs the instrumental (नान्द्या) here. It also governs accu. or ablative. संवृत्य having arranged themselves, being ready. आत्मना...विनोदः who had himself had no diversion due to sleep. अलब्धः निद्राया विनोदः येन सः (चन्द्रापीडः). अवतरत्येव...यामे just when the third watch (of the night) began. तुरग...वाहनेन that rode mostly on horses and elephants. विरल... वहत् he rode by a way where there was no crowding of soldiers. विरलः कटकस्य (सैन्यस्य) संमर्दः यस्मिन्. अध्वनैव...वत्याम् when the night (यामवती) had come to an end together with the journey. रसात... भावेषु when all objects seemed as if emerging from the nether regions. In the night no object was visible on account of the darkness. When day broke, all objects were clearly seen *i. e.* objects began to appear where there was nothing visible at night. This the poet represents as emerging from पाताल. उन्मील... निम्नोन्नतेषु when eyesight seemed to expand, when the world of beings seemed to be created again in a different form, when low (निम्न) and high (उन्नत) spots were clearly distinguished (on account of daylight). At night the eye was as if contracted, because it could not penetrate darkness. In daylight it could see distant objects and hence it is said to expand. The world,

being steeped in darkness, wore a different aspect at night; but in the morning, it looked quite a new one in the fresh light of the sun. विरला...गुल्मेषु when the thickest part of forests began to appear less dense (on account of sunlight penetrating into them); and when the thickets (गुल्मः) of trees and creepers seemed to become narrow (on account of their being clearly marked in the daylight). 'गुल्मा रुक्स्तम्बसेनाश्च' इत्यमरः. गगन...दिवसकरबिम्बे when the disc of the sun, that appeared like the foot-print of the Beauty of the day mounting the sky that (पद) was reddened with the thick lac dye (of her feet), that (disc) seemed to be the fresh sprout of the creeper in the form of the East arising through its (creeper) being sprinkled with dew (अवश्यायः), imparted राग (red colour, passion) to the lotus plants. The red disc of the sun in the morning is first compared to the foot-print of a lady (*viz.* the Beauty of the day) that applies lac to her feet and then to fresh sprouts (that are red) of the creeper (the east). पदे *loc. sing.* बहुलेन प्रभूतेन लाक्षारसेन आलोहिते ईषत् लोहिते. The कमलिनी blooms at the rise of the sun and hence the latter is called कमलिनीरागदायिन्. Compare with this description of the morning that on p. 32.

P. **44** ll. **1–8**. **अथ दूरत**...**शुश्राव**. The principal sentence is अथ दूरत एव...वैशम्पायनवृत्तान्तमेव समन्ताच्छुश्राव. प्रसृति...संस्थितैः who stood with joined hands. प्रसृतिः—the palm of the hand stretched out and hollowed (मराठी पसा) 'पाणिर्निकुब्जः प्रसृतिस्तौ युतावञ्जलिः पुमान्' इत्यमरः—प्रसृतिद्वन्द्वम् would mean the same thing as अञ्जलि as the above quotation from अमर shows. The fact of persons standing with folded hands shows their deliberation. The reading of the Calcutta editions and of Ar. *viz.* दूरत एव प्रभृति द्वन्द्वसंस्थितैः is however better. दूरत एव प्रभृति (He heard) from a distance. द्वन्द्वसंस्थितैः who stood in pairs, as Ar. explains 'द्वन्द्वशः स्थितैः द्वौ द्वौ समेत्य स्थितैः'. पुञ्जित collected together. All the adjectives up to ०मौनैश्च qualify मुनिभिः...दुर्जनैः. आबद्धं मण्डलं यैः who formed a circle. वलितैः that turned round. दत्त...पदैः who took a few steps with a vacant mind (that was engrossed in thoughts about वैश०). दत्तानि कतिपयानि शून्यानि पदानि यैः. विवर्ण pale. महा...मुखरैः who were garrulous with crying aloud the words 'a great misfortune has befallen.' दुःखा... मौनैः who were kept silent by the excess of sorrow. दुःखाधिक्येन आहितं मौनं येषाम्. मुमुक्षु—one who is desirous of मोक्ष, of being free from the round of births and deaths and the effects of कर्म. Note कुमारसंभव II. 51. 'तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य **शान्तये । कर्मबन्धच्छिदं धर्मं भवस्येव** मुमुक्षवः'. मुमक्षु is formed with the affix उ from the desider-

ative base of मुच्, according to the सूत्र 'सनाशंसभिक्ष उः' पा० III. 2. 168 (the affix उ is applied to desiderative bases, to the root शंस् with आ and to भिक्ष् *e. g.* चिकीर्षुः, आशंसुः, भिक्षुः). वीतः (विगतः) रागः येषाम् whose passions are gone. उदासीनैः who are indifferent to worldly ties. मुमुक्षुभि...उदासीनैरपि—this shows that all sorts of people, even those who had given up the ties of the world were concerned for वै०. Ar. construes मुनिभिः as a विशेषण of मुमुक्षुभिः and वीतरागैः of योगिभिः (which our text has not got) and remarks 'मुनिभिरपि इति मुनिशब्दो मुमुक्षुशब्दस्य विशेषणतया निर्दिष्टः। पूर्वत्रापिशब्दो विरोधद्योतकः। उत्तरत्र अपिशब्दस्समुच्चयद्योतकः। गृहीतमौनव्रता अपि मुमुक्षवश्च स्नेहपरवशा एव वैशम्पायनवृत्तान्तमार्त्या पृच्छन्ति'. स्नेहपरवशैः overwhelmed by their affection (for वै०). नगरनिर्गतैः who came out of the city (to learn the real news from the army, as if they were his father, friends &c). आर्त्या in great distress. अनुभाव्यमानं being revolved in the mind.

P. 44 l. 9—p. 45 l. 10. **शृण्वंश्च...अश्रौषीत्.** बाह्यस्य जनस्य of persons who are outsiders *i. e.* strangers, not related (to वै०). बालचाटवः his sweet and endearing words when a child. नासा...दृष्टिः who fixed his eye full of tears on his nose नासायां निहिता उद्बाष्पा (उद्गतम् बाष्पम् यस्याः) दृष्टिः यस्य. गच्छंश्च (p. 44 l. 16)... अश्रौषीत्—the principal sentence is गच्छंश्च समीपवर्ती...मनोरमां विप्रलपन्तीमश्रौषीत् (चन्द्रापीडः). मदङ्क...बाल एवासि you are still a boy fit to be fondled on my lap. व्याल...मानुषे terrible on account of hundreds of thousands of wild beasts (or serpents) and uninhabited. 'भेद्यलिङ्गः शठे **व्यालः** पुंसि **श्वापदसर्पयोः**' इत्यमरः. सर्व...कारिणी bringing about the destruction of all animals. 'द्रव्यासुव्यवसायेऽपि **सत्त्वमस्त्री** तु **जन्तुषु**' इत्यमरः. व्याघातः means 'striking, obstacle.' रक्षा protection. वैषम्यपरिपन्थिनी that would come in the way (that would resist) of misery (or harshness of nature). बुभुक्षिते (hungry) and सुषुप्सति (desirous of sleeping) are the *loc. sing.* of the *past. p. p.* and *pr. p.* respectively of the desideratives of भुज् and स्वप् respectively. समाने सुखदुःखे यस्याः who shared your happiness and sorrow. उपात्ता obtained (*past p. p.* of दा with उप and आ). अनुज्ञाप्य having made him to give permission (absolutive of the causal of ज्ञा with अनु). संपन्नम् not accomplished. परं But, on the other hand. यत्र...रुचितं where it has pleased you to stay. तात—is a term of endearment addressed even to children, to friends and relatives. श्रीकृष्ण addresses अर्जुन 'न हि कल्याणकृत्कश्चिद्दुर्गतिं **तात** गच्छति' भगवद्गीता VI. 40 Here मनोरमा addresses her son वै० as तात. एकपदे all of a sudden. आ जन्मनः and जन्मनः प्रभृति would

both mean 'from birth' and therefore in आ जन्मनः प्रभृति one word is redundant. मयि कोपः—words (not verbs) having the sense of 'love' 'hatred' 'anger' govern the loc. of the person against whom the feeling is shown. Note also अस्मासु स्नेहः below. अनन्तरितं दर्शनं यस्य whom you never failed to see. सर्व...स्थापितः you have placed in sorrow all your elders who deserve to be placed in happiness (by you). प्रत्यग्र...विह्वलां who was overwhelmed with the fresh (प्रत्यग्र) sorrow of separation from her son. संस्थाप्यमाना who was being comforted.

P. 45 ll. 11—25. **तेन चाति...शुकनासोऽब्रवीत्.** तत्प्रलाप...विह्वल इव as if paralysed by the poison of her lamentations. तस्याः (मनोरमायाः) प्रलापाः एव विषं. निद्रा...घूर्णमानः as if reeling on account of the approach of sleep. निश्चेतनता loss of consciousness. सहजा...त्मा who steadied himself by resorting to his natural firmness (सत्त्वं). निस्पन्दानि (निश्चलानि) सर्वाणि अङ्गानि यस्य—this qualifies शुकनासेन, who is compared to mountain मन्दर. मन्दर was used as a churning handle at the time of सागरमथन. When the churning stopped, the ocean as well as मन्दर would be motionless. See above (p. 184) for सागरमथन and मन्दर. मथना...महार्णवं like the great ocean motionless at the end (अवसानम्) of the churning. तारापीड, father of च०, is compared to the ocean. अन्त...ध्वनिना with a voice that was choked by the flood of tears inside (his eye). तारापीड is compared to a cloud (that also thunders before it rains). अभ्यर्णवर्षः (अभ्यर्णः संनिहितः वर्षः यस्य) that is about to shower down (water). 'उपकण्ठान्तिकाभ्यर्णाभ्यग्रा अप्यभितोऽव्ययम्' इत्यमरः. जानामि... प्रीतिम्—compare 'जानामि ते गरीयसीं प्रीतिम्' (p. 237 l. 7 of P). It would be better to read with the Calcutta editions, with K and Ar. तयैव for तथैव. The meanig of पीडा च...समुत्पद्यते तयैव...क्रियते is (I also know) that pain, which is never expected from a person dear to (a man) who (person) should be the source of happiness alone, arises (sometimes from such a man) and is able to do anything (to produce any effect on the mind). He means:—A man expects from his friend nothing but happiness; but if the friend falsifies these expectations and causes pain, then it may give a shock to the man and induce him to do anything. Here वै० never expected from you (च०) anything but happiness; you gave him pain for one reason or other; this caused a shock to वै०'s feelings; and thus made him stay near the अच्छोद lake alone. Supply इत्येतदपि जानामि after क्रियते. न किंचिन्न क्रियते—two negatives make a positive assertion. See above (p. 168). If we read तथैव as in the text, the passage cannot be well-con-

strued. Ar. explains 'किं च वल्लभजनादेव मित्रपीडा असंभाव्या तथापि दैववशाद्या पीडा समुत्पद्यते तथैव सर्वं क्रियते इति च जानामि'. जन्मनः अनुचितम् unworthy of his birth (from a devoted minister like शुकनास). स्नेहस्य—understand पित्रोरुपरि after it. अनुशासनं precepts, advice. विनयाधानस्य production of modesty. त्वद्दोष...हृदयम् my heart suspects that you are at fault. वचनमाक्षिप्य cutting short his words. युगपच्छोका...शुकनासोऽब्रवीत्—शुकनास whose face was darkened by sorrow and impatience (अमर्षः) at the same time spoke with a lip quivering (through emotion), as if he were the beginning of the rains which is hard to look at on account of the flashes of lightning (and which is characterised) by thunder (विस्फूर्जितं). Ar. explains the शोक and अमर्ष of शुकनास. 'चन्द्रापीडस्योपरि दोषारोपणादमर्षः स्वपुत्रस्य अविनयस्मरणाच्छोकामर्षोपलक्षितः शुकनासः'. His face was dark with शोक and अमर्ष; his lips were trembling; therefore he resembled प्रावृडारम्भ which has dark clouds and in which there are flashes of विद्युत्. His loud speech resembled thunder. Read विस्फूर्जितेनेव for ०नैव to complete the simile.

P. 46 l. 1 p. 48 l. 14 **देव यदि...अवतस्थे**. यदि चन्द्रमस्यूष्मा—understand संभाव्यते in each of the clauses from चन्द्रमस्यूष्मा up to परार्थानुद्यमो वा साधोः. अंशुमालिनि=सूर्ये. तमस्विन्यां=रजन्यां. शोषः dryness. क्षितेरधारणं शेषे (if) the non-supporting of the earth be possible in शेष. See notes above (p. 198) on हरिमिवानन्तभोगपरिकरम् (p. 41 l. 4). बाण elsewhere refers to this 'शेषतनुरिव सदासन्नवसुधाधरा' (p. 52 l. 3 of P) and 'भुजगराज इव क्षमाभरगुरुः' (p. 54 l. 9 of P). परार्थानुद्यमो वा साधोः (if it be possible) for a good man to be inactive in another's interest. It is said that a good man is always active in doing good to others. Compare '**एते सत्पुरुषाः परार्थघटकाः** स्वार्थं परित्यज्य ये' नीतिशतक or '**स्वार्थो यस्य परार्थ** एव स पुमानेकः **सतामग्रणीः**'. युवराजेऽपि दोषः (संभाव्येत) (then it would be possible) that the prince may commit a fault. शुकनास means that a fault on the part of चन्द्रापीड (as inducing वै०'s conduct) is impossible as heat in the moon etc. एवमेवानिरूप्य In this way only, without closely considering (the matter). कृते (for the sake of) governs each of the genitives from अनात्मज्ञस्य to महापातकिनः. अनात्मज्ञस्य (of) one who does not know himself *i. e.* who does not know how to act in conformity with his rank. आत्मानं जानाति इति आत्मज्ञः न आत्मज्ञः अनात्मज्ञः. दुर्जातस्य bad, wicked. राज्ञः अपथ्यं करोतीति who does what is harmful to the king. मित्राय द्रुह्यति मित्रध्रुक् तस्य who is false to his friend. कर्मणा चण्डालस्य who is a चण्डाल (*i. e.* wicked) in actions. कृत...योग्यं who is fit for being born in the कृतयुग (the golden age, the first युग of the four). कृतयुगे अवतारः

तस्य योग्यः. It was believed that in the कृतयुग धर्म stood in its entirety and that there was no trace of अधर्म at all and that in each succeeding युग, धर्म decreased by one पाद ($\frac{1}{4}$). '**चतुष्पात्सकलो धर्मः** सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते ॥ इतरेष्वागमाद्धर्मः पादशस्त्ववरोपितः । चौरिकानृतमायाभिर्धर्मश्चापैति पादशः ॥' मनुस्मृति I. 81-82. आत्मनोऽपि गुणवन्तं who is (more) meritorious than yourself (तारापीड). अत्युदारं (very noble) चरितं यस्य. न ह्यतः परं... गुरुजनेन There is no other cause of pain more distressing than this that one practising good qualities should be supposed even by strangers to be following evil courses; what (need I say) when the supposition is made by elders. यो गुणी...राधनीयः he who is virtuous ought to be propitiated by virtues alone (*i. e.* must be treated in a gentle manner). कस्यापरस्य...ज्ञापनीयः to whom else (but you who, being yourself a most virtuous king, are more likely to appreciate च० properly) is he to show himself as possessed of virtues? यो न गृहीतः (*i. e.* वशीकृतः) who was not won over (*lit.* taken). तस्य...करोतु What can even च० do for him who is by nature as difficult to be won over (*lit.* to be seized) as the wind. Compare भगवद्गीता VI. 34 'चञ्चलं हि मनः कृष्ण प्रमाथि बलवद्दृढम् । तस्याहं निग्रहं मन्ये वायोरिव सुदुष्करम्' ॥. स्वयमेवोत्पद्यन्ते—*i. e.* they are born though not wanted by anybody; or they become such through nobody's fault or efforts. Ar. rightly explains 'त्वादृशां महानुभावत्वात् कथमेवंविधा उत्पद्यन्ते इत्याशङ्कायां एवंविधा पूर्वोक्तानात्मज्ञमूढदुष्प्रकृतयो दुर्जना मादृशेभ्योऽपि स्वयमेव स्वकर्मवशादेवोत्पद्यन्ते ।'. एवंविधाः like वैशम्पायन. शरीर...कृमयः who are big worms born of the body (they though born of men, are really insignificant and useless like worms). Ar. explains 'किं चैते शरीरसम्भवा महाकृमयः स्वशरीरसम्भवाः पुत्राख्यमहाकृमयः। शरीरसम्भवा महाकाराः केचन यूकादिकृमिमात्रा इति च ध्वनिः ।.' सर्व...व्याधयः they are great diseases arising from all the humours of the body. In ancient Indian medicine, all the diseases were regarded to be due to the disordered condition of the three humours *viz.* वात, पित्त and कफ. With वैशम्पायन and others like him, सर्वदोषाश्रयाः means 'who are the abodes of all vices' (सर्वदोषाणाम् आश्रयाः). Thus the epithet सर्वदोषाश्रयाः being common (though in different senses), एवंविधाः are identified with महाव्याधयः. Explain the following similarly. अन्त...व्यालाः they are great serpents (व्यालः) that have their poison concealed (in their hood). With वै० अन्तर्विषाः may mean 'whose evil intentions are concealed.' विनाश... महोत्पाताः they are great (evil) portents that are the causes of destruction. उत्पातः a portent (such as showers of blood, spots on the sun, comets, earthquakes, which were supposed to

foreshadow great calamities and sometimes the destruction of the world). उत्पतति अकस्मादायाति इति उत्पातः. 'प्राणिनां शुभाशुभसूचकः भूतविकारः उत्पातः' तत्त्वबोधिनी on the वार्तिक 'उत्पातेन ज्ञापिते च' on पा० I. 4. 44. विनाशहेतवः महोत्पाताः may apply to वै० literally 'who has run away far from us which would be the cause of his own destruction.' महान् उत्पातः (उत्पतनं दूरगमनं) यस्य (in this latter case). भुजङ्ग...वातिकाः who are great winds that move in a crooked way. भुजङ्गस्येव (सर्पस्य इव) वृत्तिः येषाम्. भुजङ्ग...वातिकाः has another sense also, 'who are very delirious and whose actions are like those of dissolute persons.' भुजङ्गः means 'a paramour, a dissolute person.' भुजङ्गस्येव वृत्तिः वर्तनं येषाम्. वातिकः a delirious person. Ar. reads 'महावादकाः' and explains 'औषधवादिनो मन्त्रवादिनो धातुवादिनो निधिवादिनो वादका इत्युच्यन्ते । भुजङ्गैः सर्पैर्जीवनानि येषां ते भुजङ्गवृत्तयः भुजङ्गजीविनः औषधवादिनो मन्त्रवादिनश्च भवन्ति । एता दुष्पुत्रा भुजङ्गवृत्तयो धूर्तचेष्टा महावादकाः महाजल्पकाश्च ।'. वक्र...ग्रहाः they are big planets moving in a retrograde direction. Planets like Mars and Jupiter sometimes appear to go backwards among the stars. Then they are said to be वक्र. वक्र...ग्रहाः may also mean 'who follow the wrong path and are stubborn in what they undertake.' Ar. 'अशास्त्रोक्तवर्त्मचारिणः महाग्रहाः महान् आग्रहः कार्यनिर्बन्धो येषां ते महाग्रहाः.' तमो...दोषाः who are evenings full of darkness. तमोमयाः 'full of ignorance' also. प्रदोषाः–प्रकृष्टाः दोषाः येषाम् whose vices are great. मलिना...पांशवः who are the dust of the family, which (dust) is dirty by nature. कुलपांशवः also means 'stain on the family.' मलिनात्मकाः 'whose minds are sinful.' निःस्नेहाः (1) without affection; (2) without oil. खलाः (1) wicked persons; (2) rough, harsh to the touch. The second meaning of खल is obtained by substituting र for ल (खराः hard). An oily substance is smooth to the touch. In श्लेष, certain letters such as ब and व, ड and ल, र and ल are looked upon as identical. वल्लभ commenting upon वक्रोक्तिपञ्चाशिका verse 17 quotes 'यमकश्लेषचित्रेषु दन्त्योष्ठवबकारयोः । **न भेदो रलयोश्चैव** न नकारमकारयोः ॥'. निर्लज्जाः क्षपणकाः they are shameless क्षपणकs (naked Jaina mendicants). Ar. remarks 'क्षपणकाः दिगम्बरसिद्धान्तिनः'. क्षपणक may also mean 'who destroy (their family)'; कुलं क्षपयन्तीति. निःसंज्ञाः not possessing the power of comprehension. अपि च after this follow examples of the figure of speech called विरोध (or विरोधाभास). अकाष्ठा दहनाः they are fires without fuel. अकाष्ठाः also means 'without limit' and दहनाः that cause pain. There is an apparent contradiction in saying that they are fires without fuel; that contradiction is removed if we take दहन to mean 'what causes pain' and अकाष्ठ to mean 'limitless.' Explain the following विरोधs similarly.

अविद्यमानं काष्ठं (इन्धनं) येषां ते अकाष्ठाः (with fires); अविद्यमाना काष्ठा (स्थितिः, मर्यादा) येषाम् ते अकाष्ठाः '**काष्ठोत्कर्षे स्थितौ** दिशि' इत्यमरः. निर्गुणाः (1) without threads; (2) without good qualities. जालिनः (1) having nets (that are made with threads); (2) deceitful. Ar. 'निर्गुणा जालिनः। जालवन्तो मत्स्यग्रहणसाधनवन्तः सगुणाः तन्तुयुक्ताः। एते तु जालिनः जालं कैतवं तद्वन्तः तथापि निर्गुणाः दयादिगुणविहीनाः'. अतीर्थाः (1) having no flight of steps (मराठी घाट); (2) that have studied no शास्त्र or having no teacher. अविद्यमानं तीर्थं येषाम् (in both senses). जलाशयाः (1) reservoirs of water; (2) dull-headed (डलयोरैक्यात् जडः आशयः बुद्धिः येषाम्). '**निपानागमयोस्तीर्थमृषिजुष्टे** जले **गुरौ**' इत्यमरः. Here जल is looked upon as identical with जड according to the observation of वाग्भटालंकार I. 20. 'यमकश्लेषचित्रेषु बवयो**र्डलयोर्न भित्**। नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ ॥'. See also above notes on खलाः (p.210). निर्गौरवाः (1) without heaviness *i. e.* not fat; (2) without respect. खरप्रकृतयः (1) (खरस्येव प्रकृतिः येषाम्) asses by nature; (2) (खरा प्रकृतिः येषाम्) hard by natnre. Assess have generally big bellies. अशिवमूर्तयः (1) who have not the form of शिव (न शिवस्य मूर्तिः येषाम्); (2) whose forms are inauspicious (अशिवा अमङ्गला मूर्तिः येषाम्). महा... ष्ठिताः (1) who have महाविनायक (*i. e.* गणपति) sitting (on the lap); (2) overcome by great obstacles or calamities. Pictures of शिव are often represented as having गणपति on the lap. There is therefore contradiction in saying विनायकाधिष्ठिताः and अशिवमूर्तयः if we take the apparent meanings. But if we take the second meaning assigned to each word there is no विरोध. अशिवमूर्तयः may also mean 'who do not possess idols of शिव' (अविद्यमानाः शिवस्य मूर्तयः प्रतिमाः येषाम्). विनायक is explained by N as विघ्न (calamity). Similarly Ar. says 'महार्तियुक्ता भवन्ति.' Ar. gives another meaning 'महाविनायकाः अधिकं विगतनायकाः अतिस्वतन्त्राः इत्यर्थः.' ये...भजन्ते who, being सकलङ्क (disgraced; marked with rust) like swords, become परुष (cruel; sharp) even with स्नेह (affection; oil). Just as swords become sharper when their rust is removed by rubbing oil, so persons like वैशम्पायन become more cruel the more affection is shewn to them. Ar. explains 'ते च यथा यथा मित्राणि स्निह्यन्ति तथा तथा तेषु क्रौर्यमाचरन्तीत्यर्थः.' In this and the following sentences up to कालुष्यमुपयान्ति (p. 42 l. 27), the poet gives a number of similes that are based upon paronomastic words occurring in them. There is nothing common between persons (like वै०) and कृपाण except that to both the same words are applicable (though in different senses). In the above sentence, three words—सकलङ्क, स्नेह and पारुष्य are श्लिष्ट. Explain the following clauses as we have done this above. मलिनस्वभावाः (1) who are sinful by nature; (2)

naturally dirty. दानं (1) gift; (2) ichor. The dark temples of elephants look darker by the ichor. Ar. remarks upon the application to वै० 'यथा यथा एतेभ्यः प्रीत्यर्थं बन्धवो ददति तथा तथा तेभ्यः पापमाचरन्ति इत्यर्थः'. निर्वर्तयः (1) without unguents (to cool the body or eyes); (2) without wick. प्रसादेन (1) by favours; (2) by lustre or brilliance. ज्वलन्ति (1) glow with anger; (2) cast light. Torches of jewels emit light without wicks on account of the very brilliance of the jewels; the more favours are shewn to persons like वै०, the more they glow with anger and they have no cooling unguents to remove their glow. Ar remarks 'परे यथा यथा प्रसीदन्ति तेभ्यः एते तथा तथा ज्वलन्ति क्रुध्यन्ति.' 'गात्रानुलेपनी वर्तिः' इत्यमरः. अङ्गलग्नाः (1) coming in close contact with the body; (2) attached to the body. दाक्षिण्यपरिग्रहेणैव (1) by the very fact of their being received with courtesy; or by the very fact of showing courtesy (outwardly) to others; (2) by the very fact of the right hand being (first) accepted. इतरे (1) strangers; (2) others (others than the right hands). वामाः (1) unfavourable, wicked; (2) left. Just as when we take up the right hands, all the others that remain become left ones (all of them being attached to the body); so when people like वैश० come very near and are treated with courtesy by us (or when they show outward courtesy to us) they become strangers to us and unfavourable to us. N and Ar read भुजङ्गाः for भुजाः, which is not bad. भुजङ्ग would mean (1) dissolute person; (2) a serpent. गुण...क्षिप्यन्ते. गुणमुक्ताः (1) devoid of good qualities; (2) discharged from the bow-string. सपक्षाश्रयेण (1) that depend upon their partisans (समानः पक्षः येषां ते सपक्षाः स्वजनाः आश्रयः येषाम्); (2) whose support has feathers (पक्षैः सह सपक्षः आश्रयः येषाम्). फलेन (1) by the result to be accomplished; (2) by the pointed head (of an arrow). दूरं विक्षिप्यन्ते (1) are puffed up; (2) are sent to a distance. Ar. reads स्वपक्षाश्रयेण (which seems much better than सपक्षा०) and comments 'ज्यामुक्ताः स्वपक्षाश्रयेण फलेन स्वकीयपक्षावाश्रित्य धावता फलेनैव शल्येनैव दूरं विक्षिप्यन्ते प्रेर्यन्ते । सायकशब्देन शरकाण्डा लक्ष्यन्ते । एते दुर्जाता गुणरहिताः स्वपक्षाश्रयेण फलेनैव स्वाभिमतावलम्बिनाऽर्थसंग्रहेणैव दूरं प्रेर्यन्ते । एते... स्वामिनं मुक्त्वा दूरं गच्छन्तीत्यर्थः ।'. 'मौर्व्यां द्रव्याश्रिते सत्त्वशौर्यसन्ध्यादिके गुणः' इत्यमरः. सरागाः (1) full of affection or passions or desires; (2) full of redness. दिवसारूढ्यैव (1) by the mere passing of days (दिवसानां आरूढिः तया); (2) by the advance of the day (दिवसस्य आरूढिः वृद्धिः तया). अपरज्यन्ते (1) become disaffected or discontented; (2) fade. Tender leaves that are red when fresh in the morning fade as the day advances. People like वै०, though originally

affectionate (or being full of passions) become cold to their parents etc. by the lapse of days. भूतिपरामृष्टाः (1) touched by riches; (2) rubbed with ashes. आभिमुख्येन (1) on account of the favourableness (of others); (2) when others stand in front of it. प्रतीपं गृह्णन्ति (1) understand topsy-turvy, take a wrong view; (2) reflect in the opposite order. It is well-known that the right hand of an image reflected in a mirror corresponds to the left hand (of the original) and *vice versa*. Compare मृच्छकटिक I. 'मम पुनः ब्राह्मणस्य सर्वमेव विपरीतं परिणमति । आदर्शगता इव च्छाया वामतो दक्षिणा दक्षिणतो वामा ।'. 'भूतिर्भस्मनि सम्पदि' इत्यमरः. अन्तर...वृत्तयः (1) whose minds are sinful (अन्तः अस्वच्छा मलिना वृत्तयः येषाम्); (2) which are transparent in the middle (अन्तरे मध्ये स्वच्छा वृत्तिः येषाम्). गाढावगाहनेनैव (1) by diving deep into their thoughts and feelings; (2) by plunging deep (into the water). कालुष्यमुपयान्ति (1) they become more sinful or more irritated; (2) they become muddy. The waters of lakes are free from mud in the middle; but if we plunge deep enough, we shall raise up the mud lying at the bottom and render all the water turbid. Similarly says Ar 'एते अनिर्मलचित्ता गाढसौहार्देन क्रोधमुपयान्ति'. P. 47 स्निग्धेष्वपि रूक्षाः who are harsh (hard, not smooth) even to those who are स्निग्ध (affectionate; oily). ऋजु straight; straight-forward. वक्र crooked (both literally and metaphorically). भर्तर्यपि अभृत्यात्मानः who do not conduct themselves as servants towards even those who are their masters. Ar. says 'भर्तरि पोषितरि अभृत्यात्मानः वयमनेन पोषिता इति अमन्वानाः.' रागिष्वपि...आदित्सवः who are angry with even those who have affection for them, who desire to seize (wealth or objects) even from those who are free from desires. ईहा wish. आदित्सु is formed from the desiderative base of दा with आ by the affix उ—See note above on मुमुक्षु (p. 206). भीते...द्वेषिणः who strike even those that are afraid, who hate even those that are full of affection for them. To strike one who runs in fear was looked upon as an act of cowardice. उद्धत impudent. विपरीतानाम्—N explains as वामवृत्तीनाम्. Ar explains as 'सर्वप्रतिकूलानाम् सर्वजगद् विपरीतमालक्षितं भवति ।'. गुरवोऽपि लघवः even गुरुs (heavy things; elders) are लघु (light; not worthy of respect). Explain the following similarly. Ar comments 'कथं गुरव एव लघवः । भारयुक्ताः पदार्थाः लाघवयुक्ता न भवन्ति । येषां गुरव एव लघवो भवन्ति पित्रादयोऽपि लङ्घनीया भवन्तीत्यर्थः ।'. नीचाः (1) lying low; (2) villains, low persons. उच्चैः (1) standing on high; (2) noble. अगम्याः not fit to be approached. Ar explains 'एषामगम्याः स्त्रिय एव गम्या भवन्ति.' कुदृष्टिः (1) bad sight; (2) false doctrines.

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सुदर्शनम् (1) good sight; (2) good doctrine or philosophy. Ar. explains 'एषामवैदिकसिद्धान्त एव हितः.' अस्थितिरेव स्थितिः Ar explains 'अशनवसनादिक्रमरूपा लोकयात्राविषया या मर्यादा पूर्वैरनुष्ठीयते सा स्थितिः तद्विरुद्धा अस्थितिः सैव स्थितिविषयो येषां, तस्यां तिष्ठन्तीत्यर्थः.' आचारः = धर्मशास्त्रविहितमनुष्ठानम्. अविद्यैव विद्या—Ar comments 'एषामविद्या संसार-बन्धनकारणमज्ञानं विद्येति प्रतिभाति मोक्षकरं ज्ञानमिति भाति.' दौःशील्यम् = दुःशीलस्य भावः. येषां च—this is to be connected with स्वयमेवोत्पद्यन्ते एवंविधाः &c. (p. 46 l. 13 text) above. क्षुद्र mean. Supply भवति after सन्धानाय and other datives up to गुणाय (p. 47 l. 15). प्रज्ञा...ज्ञानाय whose intellect is used for deceiving (अभिसन्धानं) others and not for gaining knowledge. श्रुतमाल...शमाय whose learning has for its object the practising of numerous tricks and not tranquility of mind. आल adj. large; आलः-लम्-trick; so आलजाल may mean 'numerous tricks' or 'collection of tricks'. उपघातः Injury. उत्साहः energy, enthusiasm. स्थैर्य...सङ्गताय their firmness produces attachment (आसङ्गः) to vices (व्यसनं) and not long-standing friendship- धनपरित्यागः bestowal of money or expenditure of money. सर्वमेव...गुणाय everything belonging to whom gives rise to faults and not to merits. तद् therefore (because such worms are born through the force of their own कर्म). असौ = वैशम्पायनः. कोऽप्यपुण्यवानुत्पन्नः—here there is a hint of the fact that वै० was really पुण्डरीक who was born as शुकनास's son through a curse. चलितवृत्तानां शासिता who punishes those that wander from correct conduct. चलितं वृत्तं येषाम्. निबन्धनं support. वर्तिष्यते will continue life. पिण्डप्रदः who is to give the funeral cake. A man had to offer a funeral cake to three of his deceased paternal ancestors (father, grandfather, great-grandfather). 'त्रयाणामुदकं कार्यं त्रिषु पिण्डः प्रवर्तते। चतुर्थः सम्प्रदातैषां पञ्चमो नोपपद्यते ॥' मनुस्मृति IX. 186. It was believed that deceased ancestors stood in need of the पिण्ड offered by their descendants and that when there was failure of issue, the ancestors were unable to go to heaven. Compare शाकुन्तल VI 'अहो दुष्यन्तस्य संशयमारूढाः पिण्डभाजः।' वंशसन्तानार्थम् for the continuity of the family. यथाजात one who is what he was when just born *i. e.* a fool. '**अज्ञे मूढयथाजात**मूर्खवैधेय-बालिशाः' इत्यमरः. यथैव जातः तथैव स्थितः असंस्कृतत्वात्. असत्पथ...भ्रान्तेन who followed a wrong path, whose mind is depraved, and who has gone astray a long way. दुर्दर्शि...क्रियताम् granted that he whose vision is wrong did not perceive the unseen (results of his acts) that are difficult to observe; but what is to be done to him blinded by the disease (तिमिरं an eye-disease) of ignorance, who did not mark even the perceptible results (of his actions). कुत्सिता

दृष्टिः यस्य तेन. अदृष्टं is a technical word used in the sense of 'धर्म and अधर्म.' It also means 'destiny.' 'धर्माधर्मावदृष्टं स्यात् धर्मः स्वर्गादिसाधनम् । अधर्मो नरकादीनां हेतुर्निन्दितकर्मजः ।'. The reading दुर्दशम् for दुर्दर्शम् would mean 'which gives rise to a sad condition' (दुर्गता दशा यस्मिन्) and is not good. What शुकनास means is:—वैशम्पायन had not deep penetration. Therefore he could not see that he would lose स्वर्ग etc. by disobeying his parents; but he could have seen the tangible results, the enjoyment of worldly objects, if he had acted according to the orders of चन्द्रापीड to return to उज्जयिनी. **Ar.** comments 'पुण्यलोकप्राप्त्यादिसुखं अदृष्टं नाम अज्ञातं भवताम् । दृष्टमपि न दृष्टं येन दृष्टं सर्वैः प्रत्यक्षितं राज्यसुखादि भोग्यमपि येन न दृष्टम्'. अपरम् besides. तिर्यङ्.—nom. sin. mas. of तिर्यच्—a lower animal. विनोददानात् by causing amusement. शुक इव पाठितः—पाठमात्रश एव नार्थविचारक्षमः. स्नेहमाबध्नन्ति they fix their attachment. ते...जानन्ति the birds are grateful. तेऽपि...वर्तन्ते they too continue the familiarity. नष्टोभयलोकस्य who has lost both the words—the enjoyment of the pleasures of this world by taking to the life of a यति in a forest and the next by disobeying his parents and by causing them pain. अधस्ताद्गतम् gone below *i. e.* completely lost. तिर्यग्योनौ in some beastly form. This is an anticipation of what we shall know later on. वै० became a parrot on accout of the curse of महाश्वेता. जातेन...निपातिताः not only has he, by being born, not placed us in happiness but has moreover thrown us into the ocean of sorrow. सर्व...हिताय च everyone whose mind is not distracted (or perverted) acts to secure his own good or that of others. अनाक्षिप्तं चेतः यस्य. Compare for a similar idea 'न हि प्रयोजनमनुद्दिश्य मन्दोऽपि प्रवर्तते'. वै० has neither benefited himself nor others. किमनेन...वतरति my understanding does not grasp this, *viz.* what object had he, who ruined himself, in doing this. The reading of the Calcutta editions मतिरेव तावत् for मतिः एतावत् should have been kept in the text. ग्रहोपसृष्ट one who is under (the evil) influence of planets. हेमन्त...उद्वहन् bearing an eye full of tears like the lotus-plants in हेमन्त (मार्गशीर्ष and पौष that are cold). उद्बाष्पा may be connected with उत्पलिनी and means 'full of dew'. उद्वेपितः अधरः यस्य whose lower lip was quivering. बहि...पूरेण who as if was about to break by the excess of inner sorrow that had no outlet. अलब्धः निर्गमः येन.

P. 48 l. 15–p. 49 l. 8. तदवस्थं च तं...आसक्तः. तदवस्थं—सा अवस्था यस्य स तदवस्थः तम्. एतत्...आर्यस्य—the principal sentence is एतत्खलु प्रदीपेन अग्नेः प्रकाशनं...यदस्मद्विधैः परिबोधनमार्यस्य—That persons like us should instruct your honour (शुक०) is indeed like the illumination of fire by a lamp etc. वासरालोक daylight. भास्वत् *m.* the sun.

समुद्भासनम् rendering brilliant. अवश्यायलेशैः by particles of dew. प्रभञ्जनः wind. बहु श्रुतं यस्य ('श्रुतं शास्त्रावधृतयोः' इत्यमरः) one who is very learned. विवेकिन् one who discriminates (between what is good and bad). सत्त्ववत् possessed of spirit. दुःखातिपातेन विशुद्धमपि मानसं कलुषीक्रियते the mind, though pure, is excited by the occurrence (lit. fall) of sorrow. वर्षसलिलेन सर इव as a lake though clear (विशुद्ध) becomes turbid by the showers of rain. दर्शनं perception, comprehension. न चित्त...विनक्ति the mind does not reflect, the understanding does not comprehend, nor does the power of discrimination distinguish (between good and evil). चित्त and बुद्धि seem to be distinguished here. According to Vedantins, the अन्तःकरण is fourfold *i. e.* discharges four functions, *viz.* मनस् (संकल्पविकल्पात्मक, that which raises various ideas and doubts), बुद्धि (that which settles), अहंकार (the principle of egoism) and चित्त (retentive faculty). The following verse enumerates the four divisions of अन्तःकरण and points out the peculiar function of each. 'मनो बुद्धिरहंकारश्चित्तं करणमान्तरम् । संशयो निश्चयो गर्वः स्मरणं विषया इमे ॥'. येन ब्रवीमि it is on account of this that I speak. अन्य...वेत्ति Besides your honour knows the ways of the world better than I do. इयति लोके in this vast world. इयत् this much. यस्य...क्रान्तम् whose youth passed without any excitement. यौवनावतारे at the advent of youth. शैशवेनैव...स्नेहः affection for elders vanishes together with childhood. वयसैव...प्रीतिः fresh (sentiment of) love mounts up (gets ascendancy) together with age. As the years roll on (on the approach of youth), so the sentiment of love also occupies the heart. यौवनावतारे is to be connected with each of the clauses in this peragraph. वक्षसैव...वाञ्छा as the chest expands in youth, so also the longings (of love) are on the increase. उपचीयते is increased. मदः infatuation, ardent passion, pride. दोर्द्वयम् = भुजद्वयम्. स्थूलतामापद्यते becomes thick. The intellect becomes thick *i. e.* dull in youth (as compared with its suppleness in boyhood); the arms also become thick (strong) by exercise. मध्य waist (which becomes slender by exercise). कार्श्यम् = कृशस्य भावः. श्मश्रु...मोहः infatuation (the inability to think properly) which is the cause of sinfulness (darkness) makes its appearance together with the beard. In youth the dark beard first appears. आकारः splendid form. Ar. 'आकारशब्देन वपुषो गाम्भीर्यम्'. विकाराः passions, changes of mind. तद्यथा—it is as follows. Here follow instances of विकारs. धवलमपि... चक्षुः the eye, though white yet full of राग (redness, passion) and though expanding, does not see far. There is apparent

विरोध between धवल and सराग and दीर्घीभवत् and दीर्घं न पश्यति. The idea is that in youth the eyes naturally become larger than in boyhood, as the whole body becomes larger; yet the (mental) eye is not able to see far *i. e.* to consider the remote consequences of one's acts. The cause of this is that the person is full of passions in youth. अनुपहते...श्रोत्रे the instruction imparted by elders does not enter the ear though it is uninjured *i. e.* young men do not mind the advice of elders. स्त्रीरागि...हृदये—learning finds no room in the heart, though it loves woman. स्त्रीषु रागः स्त्रीरागः सः अस्यास्तीति स्त्रीरागिन् तस्मिन् स्त्रीरागिणि हृदये. The heart of young men loves women. विद्या (being in the feminine gender) is a woman. Therefore they should find room in their hearts for her. But that is not so (*i. e.* youug men do not care for विद्या). स्थैर्यं...तरलतायाम् (In youth) there is firmness of mind as regards fickleness which is unsteady by nature. The idea is:—young men are constant in nothing except in one case. They are constant only in their inconstancy *i. e.* they are always fickle-minded. Supply विद्यते after स्थैर्यम् and आसङ्गः in the next clause. The reading of N 'न स्थैर्यम्' does not yield a satisfactory sense. N explains 'अस्थिरप्रकृतौ चलस्वभावायां तरलतायां चञ्चलतायां सत्यां न स्थैर्यं स्थिरता'. परि...सङ्गः (in youth) there is strong attachment to vices that should be given up. व्यसनs are said to be seven in the case of princes. 'वाग्दण्डयोश्च पारुष्यमर्थदूषणमेव च। पानं स्त्री मृगया द्यूतं व्यसनानि महीपतेः'॥ कामन्दकीयनीतिसार XIII. 61. The first three, वाक्पारुष्य (harsh words), दण्डपारुष्य (severity in punishment) and अर्थदूषण (unjust seizure of property or unjust withholding of what is due), are said to be क्रोधज (due to anger) व्यसनs; and मृगया, अक्षाः (gambling), पानं (drinking) and स्त्री are said to be कामज (due to desires). The मनुस्मृति (chapter 7 verses 45—51) mentions many व्यसनs but says that the above seven are the most prominent. From धवलमपि &c. up to आसङ्गः the author dwelt upon the विकारs of youth. In the next paragraph, the author speaks of the causes of the विकारs of youth.

P. 49 l. 9—p. 50 l. 18. **विकाराणां च...विधास्यामः.** सरसता (1) moisture (being full of रस *i. e.* juice); (2) being full of love or passion. जलप्रायं (1) full of water; (2) almost dull. जलप्राय may be looked upon as जडप्राय, in accordance with the remark above (p. 211) on अतीर्थाः जलाशयाः (p. 46 l. 19 text). वर्षातिवृद्धया एव (1) by the excess of rains (वर्षाः rains); (2) by the great number of years (वर्षाणाम् अतिवृद्धया). He means:—सरसता

(being full of water) is produced by the rainy season; similarly सरसता (being full of love) is produced by years (*i. e.* by youth). अपि च—The author further points out the effects of youth in double-meaning words. Ar remarks 'अपि च यूनामेव स्वभावमधिकृत्य उक्तार्थमन्यप्रकारेण व्यक्त्यर्थं पुनरपि वक्ष्यामः.' दिवसो दोषागमाय the days (of young men) give rise to nights (also faults). दोषागमः (1) (दोषायाः आगमः) coming of night; (2) (दोषाणां आगमः) appearance of faults. दोष is defined by Ar. as 'यथोक्तानामाचाराणां व्यतिक्रमणेन यः प्रत्यवायः स दोषः.' अनालोक (1) absence of light ; (2) not seeing (the true state of things). असद्दर्शनार्थम् (1) for incorrect perception; (2) for false knowledge. Darkness does not allow us to see things properly. When in youth we do not see the true state of things, false knowledge arises. अविवेकः (1) distinguishing one object from another; (2) want of discrimination (between what is good and bad). असन्मार्गप्रवृत्तिः going away on a wrong path (both literally and metaphorically). When a man does not distinguish between objects on account of darkness, he may miss his way. One who has no discrimination (between good and evil) goes astray. भ्राम्यत् (1) wandering ; (2) going astray. स्खलति (1) stumbles; (2) commits mistakes. Ar. comments 'उक्तप्रकारेण अज्ञानजाविवेकेन असन्मार्गारब्धं चेतो भ्राम्यदवश्यमेव स्खलति । भ्रमु अनवस्थाने इति धातुः । एकत्रासन्मार्गे अवस्थानमकुर्वाणं बहुष्वसन्मार्गेषु प्रवृत्तिं कुर्वदवश्यमेव स्खलति यथोक्तमार्गादवश्यमेव भ्रश्यति.' तल्लग्ना = चेतसि लग्ना. When once the mind has erred and gone astray, the sense of shame vanishes. Shame is felt only so long as one has not taken the first decisive step towards a vicious course. त्रपावरणशून्य when destitute of the cover of shame (त्रपायाः आवरणं तेन शून्यम्). पदं कुर्वन् placing his step (*i. e.* making an impression). कुसुमधन्वा = मदनः (कुसुमानि धनुः यस्य). धनुः becomes धन्वन् when it is the final member of a बहुव्रीहि. 'अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः' ॥. विलसति...मार्गणे when cupid is working (on the mind). कुसुमानि मार्गणाः (बाणाः) यस्य. केन...व्रजति what is there to prevent the appearance of thousands of छिद्रs (holes ; weak points or faults) through which manly strength (सत्त्वं) drops down. When a receptacle is littered with holes, what is contained in it easily drops down. So here, when cupid takes hold of a youth, the latter presents many छिद्रs (weak points) which thus cause his सत्त्व to disappear. Ar. has the following note 'कुसुममार्गणे विलसति सति छिद्रसहस्राणि भवन्ति । अनाचाररूपाणि छिद्रसहस्राणि भवन्तीति व्यस्तरूपकम् । अस्य रूपकस्य प्रयोजनं वक्ष्यमाणसत्त्वाधःपतनयोग्यतार्थं । सत्त्वमेवाधस्तात्पतति यैरनाचारैः शौचास्तिक्यमतिरूपः सत्त्वाख्यो गुणोऽधस्तात्पतति । 'सात्त्विकं शौचमास्तिक्यं शुक्लवर्त्मरुचिर्मतिः' इत्यादि सत्त्वकार्यम् ।.'

अधो गते gone down *i. e.* lost. किमाश्रित्य शीलम् what is there relying on which character will not drop down. अवलम्बनं support. अनाधारम् (अविद्यमानः आधारः यस्य) supportless. क...ष्टम्भः where is determination (or industry) to find its solace? In this and the preceding four sentences, the author tells us that when सत्त्व is lost, शील, विनय, धैर्य, धी and अवष्टम्भ also perish. केन...मनः by whom will the mind be supported and forcibly made steady? In this and the following four sentences, the author asks how the effects *viz.* the steadiness of mind &c. can be produced, when the causes शील, विनय &c. vanish. Ar. explains 'आश्रयाभावात् शीलादिषु पंचसु नष्टेषु तत्साध्यानि मनःस्थापनेन्द्रियनियमनदुश्चरितनिवारणदोषाभिषङ्गोत्सारणकार्यदर्शनानि कैः सम्भवेयुरिति वक्ति केनावष्टभ्येत्यादिना किंशब्दयुक्तेन वाक्यपंचकेन.' विप्रतिपद्यमानानि contending with, rebelling against (control). नियन्त्रितानि curbed. Ar. remarks 'विनये नष्टे केनेन्द्रियाणि नियन्त्रितानि स्युः। विनयेन शिक्षया इन्द्रियाणि विप्रतिपद्यमानानि चेतसा सह कृतविरोधानि नियन्त्रितानि स्युरित्यर्थः.' जगन्निन्द्यानि censured by the whole world. केन...उपहन्ता with what serving as आलोक (enlightenment, light) can दोषाभिषङ्ग (the attachment to vice; contact of night) be dispelled, which is the cause of the increase of तमस् (illusion; darkness) and which obstructs दृष्टि (knowledge; sight). दोषायाः अभिषङ्गः or दोषेषु अभिषङ्गः as the श्लेष would require. Ar. explains 'बुद्ध्या आलोकभूतया तमोवृद्धिहेतुर्दोषाभिषङ्ग उत्सार्यते इत्यर्थः'. किं वा...दर्शित्वे what is to be perceived (what knowledge can a man get) when there is no circumspection (बहुदर्शित्व). बहु...वयसि How can circumspection be found in youth (प्रथमे वयसि), since it is impossible to obtain it in that much time? It is only a short time that passes before a person attains youth; it is not possible in that short time to cultivate the virtue of circumspection (or prudence). येन...मलिनता by which (by prudence) depravity can be avoided after determining (the right course of conduct) by the method of presence (अन्वयः) and absence (व्यतिरेक). अन्वय and व्यतिरेक are technical terms in Sanskrit logic. अन्वय is defined as 'कार्यकारणयोः साध्यसाधनयोर्वा साहचर्यम्.' अन्वय is the statement of the invariable concomitance of cause and effect or of the middle term (हेतु) with the major term (साध्य) *e. g.* in the stock example of inference पर्वतो वह्निमान् &c, यत्र यत्र धूमः तत्र तत्र वह्निः is called अन्वयव्याप्ति because it expresses positively the presence of fire wherever there is smoke. In the text अन्वय may be illustrated by the following; whenever such and such a course of conduct is pursued, such a result follows. So अन्वय is briefly an affirmative proposition. Ar says 'अस्मिन् कृते एवं भविष्यतीति विचारो अन्वयः.' व्यतिरेक is a negative proposition. It is de-

fined as 'साध्याभावहेत्वभावयोः, कारणाभावकार्याभावयोर्वा साहचर्यम् । यथा यत्र वह्निर्नास्ति तत्र धूमो नास्तीति । यथा वा चक्रादिघटितदण्डादिसामग्र्यभावे घटाभाव इति ।'. It is the invariable concomitance of the absence of cause and absence of effect or of the absence of the major term (साध्य) and absence of middle term (हेतु), *e. g.* यत्र यत्र वह्न्यभावः तत्र तत्र धूमाभावः. In the case in the text, व्यतिरेक may be illustrated as follows:—if I did not do a particular thing that is enjoined by my elders &c, I shall not reap a particular reward. Ar. remarks 'अस्मिन्नकृते एवं प्रत्यवायो भवतीति विचारो व्यतिरेकः'. परिणामेऽपि even in old age. पुण्य... चरितानि the conduct of only a few fortunate people becomes pure together with their hair (which become white). In old age the hair become white. But the deeds of only a few people become as spotless (white is a symbol of purity) as their hair. धवलिमन् *m.* is derived from धवल by the affix इमन् according to 'पृथ्वादिभ्य इमनिज्वा' पा० V. 1. 122. तन्मोह...चक्रवर्तिनि all these are in apposition with तारुण्यावतारे. तत् therefore. मोह...चक्रवर्तिनि in which the great serpents are infatuation and objects of pleasure, in which the changes due to passion are the elephants, in which there is sole sovereignty of evil deeds, which is the abode of sensual enjoyment, sleep and dalliance, which is the sovereign of great misdeeds done towards the close of the appearance of fresh sprout-like love. तारुण्यावतारे at the advent of youth. मोहः विषयाश्च महाहयः यस्मिन्. मदस्य विकाराः एव गन्धमातङ्गाः (गन्धद्विपाः) यस्मिन्. For गन्धद्विप see notes above (p. 171). दुर्विलसितस्य एकं राज्यं यस्मिन्. रतिः, निद्रा, विलासाश्च तेषां वेश्म तस्मिन्. नवः रागः पल्लवः इव तस्य उद्गमलीला तस्याः अन्तः तस्मिन् विशेषदुश्चरितानि तेषाम् चक्रवर्ती तस्मिन्. सर्वस्यैव...पतति everyone, falling in the very difficult path of sensual objects, is liable to स्खलित (error; stumbling). On a very uneven road (विषममार्ग) we stumble. One who gives himself up to विषयs, is liable to deviate from the right path. विषमतराः विषयाः एव मार्गः तस्मिन् पतितस्य. आवेशः anger, vehemence. आक्रोशगर्भम् (आक्रोशः 'abuse, curse' गर्भे यस्य) full of imprecations. This has particular reference to the words of शुकनास above 'अपि चेदृशाचरितेन तेनाप्यवश्यमेव कस्यांचित्तिर्यग्योनौ पतितव्यम्' (p. 48 l. 6). स्वप्नायमानानां even when speaking in dreams. स्वप्नायते is a denominative verb. शिशुषु...फलति that surely has effect (bears fruit) upon their children. वितीर्णाः given. आशिषः... वरतामापद्यन्ते blessings become boons. An आशीः may or may not take place. But a boon is sure to happen. This distinction is drawn in शाकुन्तल IV, where गौतमी says 'भगवन् वरः खल्वेषः, नाशीः'. 'आशीरिष्टजनाशंसा'. 'तपोभिरिष्यते यस्तु देवेभ्यः स वरो मतः' कात्या quoted by क्षीरस्वामिन्. कोपावेशात् through the influence of anger.

यावत् is used in the sense of 'surely' 'यावत्तावच्च साकल्येऽवधौ मानेऽवधारणे' इत्यमरः. स्वयमारोपितेषु planted by oneself. Compare for the idea 'विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम्' कुमारसम्भव II. 55. अमर्षवेगः sudden impulse of wrath. विरूपकम् anything unworthy; anything condemnable. इत्येतदपि...क्षिपामः how can we set even this (*viz.* सर्वपरित्यागं &c.) down as blamable without knowing the cause (of his abandoning everything). कदाचि...दोष एव perhaps this very fault of his due to his want of modesty (as you think) may turn out to be praiseworthy. संवेगः agitation 'समौ संवेगसंभ्रमौ' इत्यमरः; the word seems to be used here in the sense of वैराग्य, as said by Ar. 'संवेगो निर्वेदः खेदो वैराग्यं वा.'

P. 50 l. 19—p. 51 l. 16 इत्युक्तवति...मामार्यः. अन्यत् moreover. अतः परं...विरूपकं भवेत् what would happen to him that would be more unworthy than this (that he has already done), even if it were to take place? कशयेव...पितुः who was struck in the heart as if with a whip by the fact that his father thought it possible that blame (for वै०'s conduct) was due to him. यद्यपि...इति though I know from what has been said to me (by you) that it is not true that वै० did not come for some fault on my part. K understands निरुक्तितः as 'from what was said to me (by the followers of वै०);' but this is unnecessary. What च० means is:—though I know that, if your words were properly interpreted, you attributed the non-coming of वै० not to me, but to वै० himself. कस्य...त्वन्ना who else has not thought it (that I was at fault) possible? *i. e.* every body would believe what my father has suggested. मिथ्या...गुरुणा what is false becomes (in the result) the truth when it is believed by the people, and especially by one's elders. चन्द्रापीड means—though I know that it is false to say that वै० did not come because of some fault on my part, still as my father has thought it possible that I might be the cause and as people will believe him, the result will be the same as it would be if it were the real state of things. Ar explains 'एषा सम्भावना मिथ्यापि लोकेन गृहीता चेत् सत्यैव भवति। विशेषतो गुरुणा गृहीता चेत्।' प्रसिद्धि...फलवती—separate वा अदोषगुणाश्रया—In this world the reports (about a man) not necessarily depending upon his faults or merits are able to produce the result, *viz.* an evil name or a good name. दोषाश्च गुणाश्च दोषगुणाः आश्रयः यस्याः सा दोष...श्रया न दोषा...श्रया अदोष...श्रया. चन्द्रापीड means—One's good or bad reputation depends upon public reports about him. These latter again are not necessarily based upon the merits or demerits of a man. They are often without any foundation. So चन्द्रा० must

try to remove the public notion about him (though he knows it to be wrong). प्रसिद्धिः = प्रवादः. If we separate वा दोष० then the meaning will be 'public report, depending on the merits and demerits of a man, is able to give him a good or a bad name.' But in the context, this is not the meaning that is suitable. चन्द्रापीड says above that people will believe what his father has suggested (though there is no foundation for it in reality). He will receive blame (a bad reputation) without having deserved it. This particular fact he strengthens by a general proposition. Therefore the meaning first given by us is the proper one. N. separates वा अफलवती and draws out the following meaning. ' दोषो वैगुण्यम्, गुणा औदार्यादयः ते एवाश्रयः आधारः यस्या एवंविधा प्रसिद्धिः प्रवादोऽफलवती निष्प्रयोजना अत्र अस्मिँल्लोके अयशसे अकीर्तये स्यात् । न तु दोषाश्रयप्रसिद्धेरयशोजनकत्वं प्रसिद्धं परं गुणाश्रयप्रसिद्धेः कथं तज्जनकत्वमिति चेन्न । अयं गुणवान् प्रसिद्धः परमनेनेत्थं विहितम्, तर्हि महान्पापिष्ठः इत्याद्यकीर्तिसद्भावात् । '. N means:— " There are reports about a man that he is good or bad. But such reports are useless for giving him (for ever) a good name. For people often say ' this man is reported to be good, but he has done this (bad) act; he must therefore be a bad man.' And thus even a good man may come to have a bad reputation." This will do; but is not so good as the meaning we have given above. परत्र...परमार्थः—this is an answer to the remark ' If you know that popular reports are often baseless, why do you care for them. You remain silent in the consciousness that the truth is quite different and that you are not really to blame.' परत्र...परमार्थः of what use (in this world) is the real state of things which gives rewards only in the next world. Ar. explains ' परमार्थो न चेत् तूष्णीमास्स्वेत्याशङ्कायां परमार्थोऽस्मिँल्लोके क्वोपयुज्येत स तु परलोकोपयोगी । इह तु निन्दैव गरीयसी '. प्रायश्चित्तं is in apposition with गमनाभ्यनुज्ञाम्. तदस्या... तातेन your honour should cause my father to give me permission to go to bring back वै०, which (अभ्यनुज्ञा) would be an expiation (प्रायश्चित्तं) of the fault which has been attributed to me (by my father). 'प्रायो नाम तपः प्रोक्तं चित्तं निश्चय उच्यते । तपोनिश्चयसंयोगात्प्रायश्चित्तमितीर्यते' हेमाद्रिः. दोषशुद्धिः—expiation for a fault; or ' establishment of innocence.' अनया...गन्तव्यम् this supposition (about my fault) will not disappear. यद्यसौ...पायत if it were possible for anyone else to bring him back. पार्येत potential of the pass. of पारय्. तातस्य... वचनैः whose word cannot be set at naught even by my father. दृष्टायां भूमौ on ground which I have already seen. चन्द्रापीड means that he has already once been to the अच्छोद lake and it would not be difficult for him to go there again. अवधारयतु understand. तस्य

(वैशम्पायनस्य) वियोगः तस्मात् जन्म यस्य—this qualifies अन्तःखेदः. अनुपदमेव just after me. यच्च...भूवमिति—तुल्योऽभूवम् is a misprint for तुल्यो भूवम्—that I did not go (to bring back वै०) from the very spot where I heard (of the account about वै०) was due to my idea that I may not be like him (not because I did not love him). वै० stayed away without his father's permission. If च० had gone in search of वै० without taking his father's permission, he would have been as guilty of disobedience as वै० was. मा भूवम्—the augment अ (of Imperfect and Aorist) is dropped when the prohibitive particle मा is used in the sentence. अप्रतिगमनदोषात् from the fault of not going back (to bring वै०).

P. **51** l. **17**—p **53** l. **3**. **इत्यभिहितवति...चन्द्रापीडस्य.** अन्तः... मुखे on the face (of तारापीड) that was red on account of the उपराग (1 redness; 2 blighting influence, injury) due to inner pain and which therefore resembled a red lotus. उपराग when applied to lotus means 'the injurious effect (produced by frost, snow etc).' Compare रघुवंश 16. 7. 'बिभर्षि चाकारमनिर्वृतानां **मृणालिनी हैममिवोपरागम्.**' सपक्ष...निवेश्यैव having fixed his eye that, like a row of bees, was सपक्षपाता (1 that favoured the proposal; 2 that flies on wings). पक्षपातेन सह सपक्षपाता (with दृष्टि). पक्षाभ्यां पातः पक्षपातः तेन सह सपक्षपाता (with bees). शुकनास's eye showed that he approved of च०'s proposal to go for वै०. The pupil of the eye was dark-blue and hence is compared to a row of bees. मया ज्ञातम् I thought to myself. एतेष्वेव दिवसेषु on (one) of these days (in the near future). संपूर्ण...वधूं द्रक्ष्यामि I shall see my daughter-in-law resting (her hand) on my son's hand as if she were the moonlight depending upon the rays of the full moon. सम्पूर्णं मण्डलं यस्य. करं (हस्तं) अवलम्बते इति (with वधूं) and करान् (किरणान्) अवलम्बते इति (with ज्योत्स्नां). एतेष्वेव...द्रक्ष्यामि is the object of ज्ञातम्. अपरो...पातितः this incident about वै० has been thrown in the way by Fate which is by nature perverse (विलोम), which (incident) will cause an obstacle (in the way of fulfilling my desire to get च० married soon) and which, like the rainy season, is अन्तर्हिताशापथ. अन्तर्हितः आशायाः पन्थाः येन (with ०वृत्तान्तः) that has destroyed my hopes; अन्तर्हितः आशानां दिशां पन्थाः येन (with जलदकाल) that covers the quarters. प्रत्यूहः an obstacle. 'विघ्नोऽन्तरायः प्रत्यूहः' इत्यमरः. विलोमा (विपरीता) प्रकृतिः यस्य. विधात्रा (विधिना) '**विधाता** विश्वसृड् **विधिः**' इत्यमरः. निस्तरितव्यो...पोतेन this ocean of calamity must be crossed by this boat. पोत also means 'boy' and would apply to च० also. '**यानपात्रे शिशौ पोतः**' इत्यमरः. व्यसनं ('**व्यसनं विपदि** भ्रंशे दोषे कामजकोपजे' इत्यमरः।) एव अर्णवः. गणकैः with astrologers. आदरात् carefully. दिवसं...रूपयतु

find out (an auspicious) day and sign for his departure. लग्नम् is the sign (such as मेष, वृषभ etc.) ascending on the eastern horizon at a particular time. There are twelve signs (राशि) of the zodiac *viz.* 'मेषो वृषोऽथ मिथुनं कर्कटः सिंहकन्यके। तुलाऽथ वृश्चिको धन्वी मकरः कुम्भमीनकौ.' '**राशीनामुदयो लग्नं** ते तु मेषवृषादयः' इत्यमरः. संविधानं arrangements (for his journey). शुकनासम् object of अभिधाय. विनयेन अवनम्रं (अवनतं) is the object of आहूय. चन्द्रापीडम् is the object of आदिश्य. आत्मना...दाय he took शुकनास with himself. तामक्लिष्ट...वहन् carrying in his heart (on his chest) the permission for his departure (given by his father) as if it were the garland put by कादम्बरी (round his neck at the time of marriage). अक्लिष्टवर्णां qualifies both वरणस्रजम् and अभ्यनुज्ञां. अक्लिष्टाः वर्णाः (1 colours of the flowers; 2 letters) यस्याः. A garland is made up of flowers the colours of which are not faded. The permission was given in words that were not confused (*i. e.* it was given in clear terms). प्रहृष्टा...दृष्टिः though his heart was delighted, his eye showed no sign of joy. प्रहृष्टः अन्तरात्मा यस्य. अपगतः हर्षः यस्मात् सा अपहर्षा दृष्टिः यस्य. He did not like to show his joy, as he was ostensibly going to bring back वै०. आत्मदर्शनेन द्विगुणीभूतः वैशम्पायनशोकः तेन विह्वलाम्. अम्ब—addressed to मनोरमा. कतिपय...न्तरितं who would not be seen for a few days. अविकल्पम् (अव्ययीभाव) without any misgiving. अविद्यमानः विकल्पः यथा स्यात्तथा. कः...विशेषः what difference is there to me between you and him (वै०). She means that she looks upon चन्द्रा० as her own son. एकधा In one way, on the one hand. Ar. 'एकधा एकस्मिन् पक्षे.' N. says 'एकवारम्.' जीवित...भूतं that has become the cause of preventing my life (from passing away). एकेनापि... वत्यौ both of us (मनोरमा and विलासवती) will be पुत्रवती (having a son) on account of even one of you (चन्द्रापीड and वै०). अपि... निष्ठुरात्मा never mind if that cruel (वै०) has not come. अपि is used in the sense of 'censure' '**गर्हा**समुच्चयप्रश्नशंकासंभावना**स्वपि**' इत्यमरः and नाम in the sense of 'anger' '**नाम** प्राकाश्यसम्भाव्य**क्रोधो**—पगमकुत्सने' इत्यमरः. यथा त्वयोक्तम्—this refers to मनोरमा's words 'एकेनापि युवयोरावां पुत्रवत्यौ.' तदास्ताम् let alone (what you say). किमेतन्निवारयसि—एतत् refers to गमनं. Mark the construction of वरं—न (better—than). The nominative is used with वरम् and न. कतिपयदिवसान् for a few days (accusative of time). The reading of P 'क्लेशान् अनुभूतान्' is ungrammatical and unidiomatic. अनयोः refers to चन्द्रापीड and वै०. The reading of the Calcutta editions 'ईक्षितम्' for ईक्षितुम् is better and should have been kept in the text, as ईक्षितुम् would govern वदनम् in the accusative, while the

construction of वरं—न requires a nominative after न. ईक्षितम् will be an *adj.* of वदनम् (nom.).

P. 53 l. 4–p. 54 l. 2 **इत्यभिदधत्येव…अस्थात्.** अभिदधती qualifies विलासवती (understood). अपनीतसमायोगः—see above p. 41 l. 8. (text). गमना…हृदयेन (characterised) by a heart that was pining to go. रहसि in private. विना परिलम्बेन without delay. यथा…शस्यते as all the planets stand, the departure of the prince cannot in our opinion be approved of at present. They mean that the astrological positions of the planets were unfavourable to the prince's departure at the time. This foreshadows the future calamity *viz.* चन्द्रापीड's death. अपरमपि…कालः But still, the will of the king is the (auspicious) time (for going) in conformity (with the urgency) of his duties. N says 'कर्मानुरोधात् कार्याग्रहात् राज्ञः नृपस्य इच्छैव कालो मुहूर्तम्.' तत्रापि…रूपणया in that case (when matters are urgent and the king wishes to go) there is no use in looking for a (auspicious) day. राजा…कारणम् A king is the cause of time. This means that the king regulates everything and therefore whenever he does anything (on account of its urgency) that is the proper (and most auspicious) time for it. राजा…कारणम् these words are a quotation from the महाभारत. 'कालो वा कारणं राज्ञो राजा वा कालकारणम् । इति ते संशयो मा भूद्राजा कालस्य कारणम् ॥' शान्तिपर्व 2674 (of Calcutta edition). यस्यां…कार्येषु that is the proper time to do all actions when the mind is desirous of doing them. This also seems to be a quotation. The astrologers give in this sentence a very sensible piece of advice which should be borne in mind by all. The sage अङ्गिरस् says that the most auspicious time for doing anything is that when the mind feels strongly inclined to do it 'अङ्गिरा मनउत्साहम्.' मौहूर्तिकैः by astrologers. मुहूर्तं वेद इति मौहूर्तिकः. तातेनैवमादिष्टम्—this refers to तारापीड's words above 'तद्गणकैः सहादरात् आर्यो दिवसं लग्नं च गमनायास्य निरूपयतु' p. 52 l. 2 (text). He says that for himself it is not necessary to look out for an auspicious day. अन्यदा in other cases. Ar. 'otherwise *i. e.* if my father had not so ordered.' आत्ययिकेषु…कीदृशी when there are urgent (आत्ययिक) works that arise at every moment, what is the use of (lit. what sort of finding out can there be) carefully finding out (an auspicious) day for those who are very busy. कार्यं परं येषाम्. आत्ययिक is derived from अत्यय. 'अत्ययः प्रयोजनम् अस्य' इति आत्ययिकः, according to 'प्रयोजनम्' V. I. 109. (प्रयोजनं फलं कारणं च । सि. कौ.). Ar. comments 'अहमपि एवं जानाम्येव तातादेशाभावे **कार्यपराणां** राज्ञां **आत्ययिकेषु** शीघ्रकर्तव्येषु कार्येषु **प्रतिक्षणमुत्पद्यमानेषु दिवसनिरूपणैव कीदृशी** न कर्तव्येत्यर्थः'. निर्वर्तिता (निष्पादिता) शरीरस्थितिः येन तम्. सिद्धश्च…शुकनासस्य

and it was successful on account of the fact that शुकनास was overwhelmed (with grief) on account of the separation from his son. They mean that शुकनास accepted without question the day which was declared by them to be auspicious for च०'s departure, as his mind was engrossed in sad thoughts. If he had been in his usual state of mind, he would have discussed with them the propriety of their decision and being himself learned in astrology would have shown them their error. अतिक्रान्ते...ह्नि when tomorrow passes away. श्वस्तन—The affix तन is applied to सायं, चिरं, प्राह्णे, प्रगे and अव्ययs showing time, according to 'सायंचिरंप्राह्णेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च' पा. IV. 3. 23. अभिष्टुत्य having praised. दृष्टि...वर्तिनीम् as standing within the range of his sight. अप्रविष्टा...पतामि I shall reach (का०) before पत्रलेखा enters (का०'s abode). अग्र...चेतसा thinking in his mind that ran forward (towards का०, though he was bodily in उज्जयिनी). चतुःसमुद्र...गणेयान् horses that were as if the essence (सारः) of the four oceans, that followed the speed of इन्द्रायुध and that were countless (अगणेय). न गणेयः (गणनीयः) अगणेयः. गणेय is formed from गण् with the (उणादि) affix एय. '**गणनीये** तु **गणेयं** संख्याते गणितमथ समं सर्वम् ।' इत्यमरः. अगणित...खेदान् who did not mind the trouble of a journey on horse-back. अवगणितः तुरङ्गगमनस्य खेदः यैः. निरूपयन् finding out. अनन्यकर्मा अन्यत् कर्म यस्य सः अन्यकर्मा न अन्यकर्मा अनन्यकर्मा engaged in nothing else.

P. 54 ll. 3—15 अथानुरक्त...अवादीत्. The principal sentence in this paragraph is प्रणामाय उपगतं चन्द्रापीडं (l. 13)...विलासवती ...अवादीत्. From पत्यौ (l. 4.) up to निशीथिन्याम् (l. 12) are locatives (absolute). अनुरक्त...पत्यौ when the sun (lit, the lord of luminaries) vanished (set) together with the daylight as if through the great distress (heat) due to not securing union with the lotus-plants that were full of love (for the sun). The natural setting of the sun is represented as the death of the sun through the torment of his being separated from day lotuses. तेजःपति...गगनभागे when the western portion of the sky entered together with the western quarter the red hue of the evening (सन्ध्याराग) which looked as if it enterd into the funeral fire on account of the fall of the sun. The western sky and the western quarter both became red in the evening, when the sun dipped into the sea. The poet fancies that सन्ध्याराग was चितानल in which the sky and western quarter entered after their lord the sun died (set). दिवस...दिङ्मुखेषु when the faces of the quarters

were covered with darkness on account of the close of the day, as if it (darkness) were the coming on of a swoon. In a swoon the face becomes dark and hence the darkness of the quarters due to the approach of night is fancied as the swoon due to the death of the day (the sun, the lord of the quarters). निवासा... समूहेषु when the swarms of birds, that were garrulous (chirping) when they turned towards the nest, seemed as if screaming through the grief of separation from the sky. निवासस्य अभिमुखाः अत एव मुखराः तेषु. कृताः आर्ताः प्रलापाः यैः. The birds had during the day been wandering in the sky. In the evening they started noisily towards their nests. Their notes the poet represents as lamentations due to separation from the sky, because when in their nests they cannot wander in the sky. जनित...जीवलोके when the world, after seeing (*i. e.* having passed) the evening (*lit*, the advent of night, दोषायाः आगमः) that was lit up with light (evening twilight) as if it were life that is full of consciousness, entered darkness as if it (darkness) were the embryo in which there is no light (full consciousness of life). जनितप्रकाशं (जनितः प्रकाशः यस्मिन्) qualifies both जन्म and दोषागमं. The world first passed through evening which was lit up with red light. This the poet fancies as if it were birth in which consciousness (प्रकाश) is present. Afterwards the world plunged into darkness. This the poet fancies as entering into गर्भावस्था in which condition there is no आलोक (no light in the womb). Or निरालोकं गर्भं may mean that in the embryo, in the first stages of conception there is no sign of life. By these fancies the poet brings in the picturesque and startling idea that the world was first born and then entered गर्भ thus reversing the usual order of nature, (*viz.* of conception first and birth afterwards). Ar. seems to have read 'जडितप्रकाशं जन्मेव दिवसमालोक्य,' but in another place reads झटितिप्रकाशं. निजालो...नक्षत्रनाथे when the lord of नक्षत्रs (the moon) had illuminated the face of the woman in the form of the East with his light (or also 'by the sight of him) as if he had come (to her) from another birth (*i. e.* life), when he (the moon) was on the rising mountain and was again enjoying the happiness of union with नक्षत्रs and when the moon seemed as if spotless on account of the excess (निर्भर) of his brilliance. विकाशितं पूर्वदिक् एव वधूः तस्याः वदनं येन. The moon brightened the east, which the poet fanceis to be a woman. The poet then represents that the face of the woman was bright through joy at the sight (आलोक) of her lord whom she saw as if

in another life (*i. e.* her lord had died and left her and was again seen revived). The moon had spots, but on account of excessive brilliance, they were not noticed and hence the moon seemed निष्कलङ्क. Ar. has a very long note on this passage, in which he tries to show how each of the clauses here explained contains suggestions of the lives of the characters in the story. It may be admitted that some of the suggestions that he brings out are very appropriate. We cannot quote the whole of his comment, but shall content ourselves with the following extract '**अथे**त्यादिना भाव्यशुभसूचनमस्तमनमुच्यते। **अनुरक्तकमलिनी**शब्देन महाश्वेता कादम्बरी च निर्दिश्यते। **दिवस**शब्देन वैशम्पायनः **तेजःपति**शब्देन चन्द्रापीडः। **अपरा**शब्देन विलासवती **पश्चिमगगनभाग**शब्देन तारापीडः। **दिङ्मुख**शब्देन जनः, **वयःसमूह**शब्देन बन्धुजनः। **झटितिप्रकाशं जन्मेव... जीवलोके**। अनेन प्रबन्धगतं समस्तमर्थं सूचयति। यथाऽऽ**लोक**शब्देन भगवांश्चन्द्रमा निर्दिश्यते। जीवयतीति जीवः लोकयतीति लोकः अमृतात्मकत्वात् जीवप्रकाशकत्वा**ज्जीवलोकः**...चन्द्रमाः दोषागमाच्चापि। दोषागमाज्जडितप्रकाशमालोक्य निरालोकं गर्भं प्रविशति। अयमभिप्रायः—यदा तावद्विलासवती स्वप्ने सितप्राकारशिखरस्थिता मुखे विशन्तं चन्द्रमसं दृष्टवती तदा अच्छोदसरस्तीरे पुण्डरीकाख्यमहामुनेर्महाश्वेता-विरहदहनतप्तस्य जन्मदोषहेतुभूतेन शापदोषेण ग्रस्तश्चन्द्रमा इति बोद्धव्यम्। **जडित-प्रकाशं जन्मे**ति चन्द्रापीडस्यावतारो निर्दिश्यते। अहं चन्द्रमा इति ज्ञानरहितत्वात् जडितप्रकाशमित्युक्तम्। **जन्मालोक्य** जन्मानुभूयेत्यर्थः। ...पुनर्निरालोकं गर्भं प्रविष्टे निरालोकगर्भशब्देन शूद्रकजन्म निर्दिश्यते। देवश्चन्द्रमाः...पुण्डरीकशापदोषागमाच्च-न्द्रोऽहमिति ज्ञानविरहितं चन्द्रापीडजन्मानुभूय...**निरालोकं** चन्द्रापीडोहमिति ज्ञान-विरहितं शूद्रकजन्म यथा भजते तथास्तमनसमये जीवलोकोऽपि दोषागमाद्रात्र्याग-गमाद्धेतोः जडितप्रकाशमनुष्णीकृततापं दिवसमालोक्य पुनः पश्चात् निरालोकं तमः अतिबहुलं तमः प्रविष्टोऽभूत्। ...जीवलोकशब्देन पुण्डरीको निर्दिश्यते। पुण्डरीकोऽपि दोषागमात् जडितप्रकाशं अहं पुण्डरीकमसीति ज्ञानविरहितं वैशम्पायनजन्मानुभूय पुनस्तत्रापि जन्मनि जन्मनीति शापदोषवीप्सया निरालोकं वैशम्पायनोऽस्मीति ज्ञान विहीनं शुकगर्भं प्राप्त इत्ययं चार्थः स्फुरति। **निजालोकात्**...निजप्रत्युज्जीवनेनेत्यर्थः। **पूर्वदिक्शब्देन** महाश्वेताकादम्बर्यौ विवक्षिते। **उदयगिरिवर्तिनि** हेमकूटवर्तिनीति ध्वनिः। **नक्षत्रसमागमसुखं** तारापीडप्रभृतिबन्धुजन्मागमसुखं भूयोऽनुभवति। **भूयसः कान्तिनिर्भरान्नक्षत्रनाथे निष्कलङ्क इव**...अनेन चन्द्रापीडशरीरोद्गतप्रभा-समुदयस्य स्थिरत्वमुक्तम्।'. प्रस्थानमङ्गले at the time of performing the auspicious ceremonies of departure. पीडया...शङ्कया she as if melting inside through her anguish (at च०'s departure) was unable to check the flow of her tears even with her very long eyes though she made effort (to check them) through her fear of causing an evil omen (at च०'s departure). To shed tears when one starts on an important mission would be an evil omen. मन्यु... क्षरम् (अव्ययीभाव) in such a way that her words were uttered

indistinctly by (her throat) being choked through the agitation (आवेग) due to sorrow and affection. मन्युश्च रागश्च तयोः आवेगः तेन गद्गदिका तया उपरुध्यमानानि अक्षराणि यथा स्युस्तथा.

P. 54 l. 16–p. 55 l. 14. **तात युज्यते...माता.** तात—*vide* notes above (p. 206). युज्यते...हृदयपीडा it is proper that the heart is greatly pained at the time of the first departure of (one's child) that is fondled on the lap and that is quite inexperienced. गर्भस्य इव रूपं यस्य—this literally means 'that is like the fœtus,' that is, young and inexperienced in the affairs of the world. यस्मिन् = प्रथमगमने. समुत्पाट्यन्ते are plucked out. मर्माणि vital parts of the body. उत्प्लवते floats (*i. e.* is full of misgivings). विघटन्ते...बन्धनानि The ligatures of my joints as if break. न...धीः my understanding finds no solace. न...धारयितुम् I am not able to support my heart like myself (*i. e.* like my body, which is going to fall down in a swoon). धृतोऽपि though checked. बाष्पोत्पीडः flow or rush of tears. समाहिता...सम्पादनाय ते although fixed or composed for performing the auspicious ceremonies for you (your departure). उत्पश्यामि expect, fear. किं बहुभ्यो...समुत्प्रेक्ष्येति—In these sentences she puts forward reasons which may be the causes of her हृदयपीडा. न पुन... दुःखिततयेति (I know however that my heart is not afflicted) only because I am pained by the incident about वै॰. यथा...स्थातव्यम् you should not, fixing your attachment (आसङ्ग) on something, stay away for a long time as you formerly did. In the words यथा पुरा स्थितं she refers to चन्द्रापीड's stay for more than three years on his दिग्विजय and specially to his passing many days on the lake अच्छोद and its vicinity. N reads 'आसङ्गमावधि' (up till the moment of union) which is not good, because we are not told whose सङ्गम is referred to. अस्य अर्थस्य कृते for the sake of this object (*viz.* that you should not stay long). अञ्जलिबन्धेन सह (बहुव्रीहि) साञ्जलिबन्धं शिरः तेन with the head (bent) on which the hands are folded. प्रसारि...मूर्तिः who bent himself and prostrated his body. दिग्वि...सङ्गात् on the occasion of the conquest of the world. अधुना... परापतामि But now the only time that will be spent will be (that required) till I reach that spot (where वै॰ was supposed to be). उद्देशः spot, place. भावनीया should be thought of, revolved in the mind. मनाक् ind. a little. 'किंचिदीषन्मनागल्पे' इत्यमरः. संनिरुध्य having checked. संस्तभ्य having composed or comforted. निर्वर्तितं (performed) गमनमङ्गलं (the auspicious rites to be performed at the time of departure) यया. गलता...सिञ्चन्ती sprinkling him with milk (प्रस्रवः) issuing (from her breast through intense affection). गाढं adv. closely.

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P. 55 l. 15–p. 57 l. 8 **मुक्तश्च मात्रा...व्यसर्जयत्.** पितुः प्रणतये for saluting his father. क्षोणी...शिरसा with his head that was placed on the earth (क्षोणी). शयनवर्तिनः qualifies पितुः. उन्नमितः पूर्वकायः येन who (slightly) raised the front part of his body. पूर्वकायः—पूर्वं कायस्य पूर्वकायः according to 'पूर्वापराधरोत्तरमेकदेशिनैकाधिकरणे' पा० II. 2. 1. (अवयविना सह पूर्वादयः समस्यन्ते एकत्वसंख्याविशिष्टश्चेदवयवी। सि. कौ.). शयनगत एव while lying on the bed. चक्षुषा पिबन्निव who as if drank him with his eye *i. e.* who looked at चन्द्रापीड with a fixed and loving eye. प्रेम्णा परिष्वज्य गाढम् having closely embraced him with affection. अप्राढ...कुलाक्षः whose eyes were full of a dense flood of tears that rose up suddenly like a child. अप्रौढः one not full-grown, a child. तारापीड wept like a child at the departure of his son. सहसोद्गतानि अविरलानि बाष्पाणि तेषां रयेण पर्याकुले अक्षिणी यस्य स ०पर्याकुलाक्षः. अन्तः...क्षरम् (अव्ययीभाव) अन्तःक्षोभस्य आवेगेन विक्षिप्तानि अक्षराणि यथा स्युस्तथा—in words that came out faltering on account of the excess of inner excitement. दोषेषु संभावितः was supposed to have committed faults. दुःखासिका piercing pain (दुःखं असिका इव rapier-like pain). विनया...अस्माभिः you have been well (सम्यक्) tested by me (as to all good qualities) beginning with the rise (or production) of modesty. He means:—I have tested whether you possess all the qualities (necessary in a young prince) of which विनय is the first. Or the sentence may mean 'I have tested you well from the time when you began to receive your training' (विनयः). परीक्ष्य...स्नेहादेव the responsibility of the kingdom, which is to be obtained only by (the possession of) a number of good qualities, was placed on you after testing you and not merely out of affection for you (who are my son). पृथ्वी...दुरुद्वहम्—(राज्य) is very difficult to bear on account of the very भार (burden; responsibility) of governing of the earth. The burden of the earth is very great and cannot be borne by anybody. The responsibility of governing the world is also very great. The words भार and दुरुद्वह are double-meaning. मही...सङ्कटम्—(राज्य) is very full on account of its being crowded with महीभृत्s (mountains, kings). The world is full of mountains and is difficult to wander over on account of them. An empire also is full of many (tributary) kings and is difficult to manage on account of the various delicate questions that arise from the relationship of the vassal kings to the emperor. कुटिल...सञ्चरम्—(राज्य) in which it is very hard to proceed (to walk about; to take measures) on account of the prevalence (प्रचारः) of crooked policy. कुटिल...चारेण may also suggest the idea 'on account of the walking by crooked paths'.

It is difficult to walk about when there are crooked paths by which we have to go. The rulers of empires find it an onerous task to shape their conduct on account of the Machiavellian policies of other kings. चतुः...महत् (राज्यं) is very great (causes great trouble) on account of the very fact of its being spread over the world which is bounded by the four oceans. चत्वारः समुद्राः पर्यन्ताः यस्य तत् चतुःसमुद्रपर्यन्तं भुवनं तस्मिन् व्याप्तिः तया. The four oceans are those that are in the four principal quarters. The usual mythological number is seven (see notes p. 184). Ar. remarks 'विस्तृतभुवनप्राप्त्याकारेण अतिमहत् अविरहितायासमित्यभिप्रायः। चतुः—समुद्रवेलाव्याप्तस्य महत्त्वं सिद्धमेव.' P. 56. महा...साधनम् (राज्य) which is very difficult to obtain (and to retain) on account of the very fact of its being obtainable only with a large army (साधनं). Only a vast army can conquer the world and retain it. As a large army can be brought together with difficulty, a kingdom is दुःसाधन. महासाधन suggests also another meaning. A kingdom is difficult to secure on account of its being obtainable only with the aid of great means (साधनं means); what is obtainable with महासाधन is said to be दुःसाधन, because such means are available to few. N and Ar. read दुःसाध्यम्, which is good; but our reading दुःसाधनम् rhyming with महासाधनं is more picturesque and in keeping with the author's style. अपर्य...गहनम् extremely difficult on account of the intricate government in which there are endless duties to perform. अपर्यवसानानि (अविद्यमानं पर्यवसानं अन्तः येषाम्) अनन्तानि कार्याणि यस्मिन् तत् अपर्यवसानकार्यं तन्त्रं (स्वराष्ट्रमण्डल-चिन्ता) तदेव जालं तेन. These words also convey another meaning: 'which is very thick on account of the net-work of endless threads'. तन्त्र means 'government' and also 'the threads extended lengthwise in a loom.' '**तन्त्रं** प्रधाने सिद्धान्ते **सूत्रवाये परिच्छदे**' इत्यमरः on which क्षीरस्वामी remarks "परिच्छदे यथा—तन्त्रपतिः। अत एव **स्वमण्डल-चिन्ता तन्त्रम्**।'. Ar. remarks 'निबिडतन्तवः कार्यसूत्राणि तेषां जालेनाति-बहुलं निबिडतन्तुजालावृतः प्रदेशो गहन इति प्रसिद्धः.' उत्तुङ्ग...रोहम् which is difficult to secure (*lit.* difficult of ascent) on account of its being placed (*i. e.* being ruled by) in a very exalted family. वंश also means 'bamboo.' What is placed on a tall bamboo is difficult to be reached. A kingdom which is ruled by a noble family of kings cannot be secured by other kings. Ar. says 'उत्तुङ्गकुलजाते प्रतिष्ठितं भवति नान्यत्र तस्मादन्येषां दुरारोहम्। तुङ्गवंशप्रतिष्ठितः पदार्थो दुरारोहत्वाल्लब्धुमशक्य इति च स्फुरति।.' अहित...दुर्धरम् which is difficult to be borne on account of the fact of having to uproot thousands of enemies. Ar. remarks 'अहितसहस्रोद्धरणेन हेतुना अति-

दुरुद्धरमशक्यरक्षणम्'. अपि च दुष्प्रापम्—In this passage the author indulges in a string of विरोधs based upon श्लेष. सम...विषमम् (राज्य) is very difficult on account of equal behaviour towards all. A king has to be impartial, to behave equally towards high and low. But to act in such a way is a very difficult thing. Here the contradiction (which is only verbal) is between सम and विषम. Or समवृत्ति may mean 'lying level' and विषम 'uneven'. This gives rise to विरोध; what is level cannot be uneven; the विरोध is removed by taking the other meanings (*viz.* 'equal behaviour' and 'difficult' respectively) of समवृत्ति and विषम. समा वृत्तिः (वर्तनं) यस्य तस्य भावः समवृत्तिता तया. Ar. says 'समा वृत्तिः यस्य स समवृत्तिः, राज्ञा समवर्तिना भवितव्यम्, पक्षपातेन केषांचिदरागो भवति । तच्च समवर्तित्वमतिदुष्करम् । तेन अतिविषमं नेतुमशक्यम् । समवृत्तित्वेनैव विषमत्वसंभूतिर्न घटते तस्माद्विरोधध्वनिश्च । एवशब्दो विरोधसूचकः धर्मपुत्र एवासत्यवादीतिवत् ।'. अनेक...तारम् which is difficult to manage even with the adoption of many remedies (तीर्थ). Both तीर्थ and अवतारः mean 'a sacred bathing place' (मराठी घांट), descent into a river'. If there are many तीर्थs (flight of steps), it cannot be दुरवतार. Therefore the figure is विशेषोक्ति 'विशेषोक्तिरखण्डेषु कारणेषु फलावचः' (where the result is stated not to follow even when all the causes are present, the figure is विशेषोक्ति). It is here based upon श्लेष. The other meanings of तीर्थ (a remedy) and दुरवतार (दुस्तर) remove the apparent contradiction. '**तीर्थं** शास्त्राध्वरक्षेत्र**ोपायो**पाध्यायमन्त्रिषु' इति हलायुधः. 'निपानागमयो**स्तीर्थ**मृषिजुष्टे जले गुरौ' इत्यमरः. For the two meanings of तीर्थ required here, compare किरातार्जुनीय II. 3. 'विषमोऽपि विगाह्यते नयः **कृततीर्थः** पयसामिवाशयः'. Ar. 'दुरवतारं प्रवेष्टुमशक्यम् । अनेकतीर्थकल्पनायुक्तस्य ह्रदस्य दुरवतारत्वं न घटते इति विरोधध्वनिः'. कण्टक...दुर्ग्रहम् which is hard to hold on account of the very removal of कण्टकs (enemies; thorns). If thorns are removed a (thing such as a) tree possessed of thorns should be easily held by the hand. Therefore there is here also विशेषोक्ति based upon श्लेष. A kingdom is very hard to manage (*lit.* to hold) because the king has to perform the onerous task of destroying all enemies. 'सूच्यग्रे **क्षुद्रशत्रौ** च रोमहर्षे च **कण्टकः**'. प्रजा... दुष्पारम् which is difficult to manage (*lit.* to cross) on account of the very business of protecting all the subjects. दुष्पारम् may be equal to दुष्पालम् on account of the identity of र and ल in श्लेष (see notes p. 210). दुष्पालम्—would be difficult to protect. Ar. reads दुष्पालं. सर्वा...दुष्प्रापम्—Ar. reads with us सर्वाशा॰ etc. and shows that N. is wrong in omitting it. सर्वा...प्रापम् which is hard to obtain on account of the attainment of all आशाs. If all आशाs

(desired objects or desires) are attained, राज्य cannot be दुष्प्राप. This विरोध is removed by taking आशा in the sense of 'quarter.' नामहासत्त्वे...पदमेवादधाति (ll. 5–10)—supply राज्यं as the subject of आदधाति. In this passage तारापीड shows that the empire sits firmly in a king who is possessed of many qualities. Ar. properly says 'एवंविधं राज्यं सर्वप्रकारेणातिविषमत्वादल्पगुणे न तिष्ठति, अत्यन्ताधिकगुणे तिष्ठतीति व्यनक्ति ।'. न अमहासत्त्वे (राज्यं पदमेवादधाति) sovereignty does not plant its foot (*i. e.* does not remain) in one who is not possessed of great courage (सत्त्वं). Connect राज्यं पदमेवादधाति with each of the following locatives, each of which is preceded by न. अस्थिरा (चञ्चला) प्रकृतिः (स्वभावः) यस्य. Ar. seems to have read '**न महासत्त्वे** नास्थिरप्रकृतौ' which (not a good reading in our opinion) leads him to make the following remark 'यथा रज्ज्वा सञ्चरमाणस्य नटस्य दक्षिणतो वामतो वा प्रावण्यं पतनकारणं तथा राज्यमहातन्तुस्थितस्य गुणहानिरप्य(ति ?) गुणवत्ता च द्वयमपि पतनकारणम्.' Ar. further remarks that in this passage two words are to be taken together as marking the two extremes between which a good king should follow the golden mean. 'अनेन क्रमेणोत्तरत्रापि द्वन्द्वशो विभज्य नीतिं दर्शयति—**नादातरि नातिस्थूललक्ष्ये** । अदातरि राजनि राज्यं न तिष्ठति । प्रत्युत अतिबहुलप्रदेऽपि न तिष्ठति । अदाता निन्द्यः स्यात् । अतिबहुप्रदः कोशक्षयी स्यात् । एतद्द्वन्द्वं याचकविषये'. We must remark that we need not follow Ar. on this point, as the clauses can very well be construed each by itself and as on this explanation we shall have to omit some words such as अशुचौ (which Ar. seems to omit). स्थूलं लक्ष्यं यस्य स स्थूललक्ष्यः न स्थू० अस्थूललक्ष्यः—whose aims (*i. e.* ambitions) are not big. अशुचि Impure. अविक्रान्त who is not valorous. अमहोत्साह one whose energy is not great (महान् उत्साहः यस्य स महोत्साहः न महोत्साहः अमहोत्साहः). Ar. reads नातिमहोत्साहे. In fact he introduces अति in nearly one half of the words of this passage. उत्साह is one of the three शक्तिs of a ruler laid down in works on नीतिशास्त्र (the other two being प्रभुशक्ति and मन्त्रशक्ति). असत्यसन्ध—असत्या सन्धा (प्रतिज्ञा) यस्य—whose promises are false. Ar. in accordance with his principle stated in the extract quoted above reads नातिसत्यसन्धे and gives the instance of युधिष्ठिर who said 'अश्वत्थामा हतः कुञ्जरः'. अनुदारा व्यवहृतिः (व्यवहारः) यस्य whose transactions are not liberal. असंविभागशील who is not disposed to share (his great wealth) with others *i. e.* who does not bestow out of his plenty upon others a fair share of objects of enjoyment or spoils taken in war &c. अधर्मे रुचिः (liking) यस्य. अशास्त्रव्यवहारिणि who does not act according to the dictates of the sacred books. अशरण्य one who does not protect those who seek shelter. शरणे साधुः (प्रवीणः

योग्यः वा) शरण्यः according to 'तत्र साधु' पा. IV. 4. 98. अब्रह्मण्य not favourable to Brâhmaṇas. 'ब्रह्मण्यो ब्राह्मणहितः' ब्रह्मणि साधुः ब्रह्मण्यः. अवश्यात्मनि one who has not controlled his mind (अवश्यः आत्मा यस्य). अनिर्जितानि इन्द्रियाणि येन. असेवक one who has no servants (अविद्यमानाः सेवकाः यस्य). यः खलु...तत्रास्ते—supply राज्यं as the subject of आस्ते—(राज्यलक्ष्मी) which is by nature fickle stays in him who draws it by (the possession of) all qualities and is able to confine it forcibly (in himself). Ar. reads समैः for समग्रैः and comments 'समैः अभावातिरेकविरहितैर्गुणैराकृष्य etc.' गुरवो... परावराः Elderly persons also, who are not afraid of error (on the part of him whom they choose to be the ruler) and who consider all the points, place this (राज्य) on such a man alone (as described above). अपगता स्खलितभीतिः येषाम्. एतद् refers to राज्यं and तत्रैव to the person mentioned as 'यः खलु समग्रैः गुणैः'. आलोचितं परावरं यैः (*lit.*) who consider what is far and near *i. e.* who have considered all the particulars and consequences of an act or thing. तद् therefore. अनेनैव बोद्धव्यं वत्सेन you (my son) will understand from this itself (by considering these propositions that I hold and place before you). कस्मिन्...क्षिप्य in whom will you cast the responsibility (of government) etc. He means that you are now the responsible ruler. You cannot now commit faults, as there will be none to punish you. If you had not been the virtual ruler and had committed something wrong, you would have been punished by another (*i. e.* by me, who would then have been ruling). गतः...स्माकम् my time (to win popularity and to rule) is now gone (is at an end). He means that he now desires not to rule, but to go to a forest for तपश्चर्या and further that in his own youth he did what he advises चन्द्रापीड to do. अस्माभि...स्थितम् I was for a long time a ruler without deviating from the right path. अस्खलितैः—अविद्यमानं स्खलितं येषाम् qualifies अस्माभिः. The plural is used because the speaker is a king. पदे=राज्यपदे. In this and the following sentences up to परोऽपि लोकः (l. 24) king तारापीड recounts how he governed. The author here draws a very happy picture of what an ideal king should be according to ancient Indian ideas. उद्वेजिताः made disgusted. मानेन by conceit. Ar. reads अवमानेन. This indicates मोह. न...हर्षेण I did not make myself an object of ridicule by being over-joyous (at the possession of wealth, which is a sign of meanness). Or we may explain हर्ष as 'feeling delight at the mistakes of others' (which shows मात्सर्य). न...कामेन I did not lose the

next world by being addicted to (illegitimate) sensual pleasures. In the six sentences from न पीडिताः etc. up to...कामेन, the king says that he conquered the six शत्रुs viz. काम, क्रोध, लोभ, मोह, मद and मत्सर, four of which are directly mentioned and the other two (मोह and मत्सर) are indicated. राजधर्मो...रुचिः I followed the duties of kings (as laid down in the शास्त्रs) and not my own likings. वृद्धाः...व्यसनानि I served old men and not vices. See note on व्यसन above (p. 217 and p. 223). अनुवर्तितानि followed. नेन्द्रियाणि I did not do what my senses would have induced me to do. धनु... मनः I raised my bow (to fight with my enemies) and not the mind *i. e.* my mind was never puffed up. वृत्तं...शरीरम् I protected (*i. e.* cared for) good conduct and not my body. वाच्यात्... मरणात् I was afraid of censure and not of death. Compare 'न भीतो मरणादस्मि केवलं दूषितं यशः' मृच्छकटिक IX. उपभुक्तानि...परिहारात् I enjoyed as my youthfull desires would prompt to my heart's content (पर्याप्तम्) all the pleasures derived from objects of enjoyment which are rare even in heaven by avoiding (परिहारात्) what should not be done. अकार्यपरिहारः परदारादिवर्जनम्. He means that he enjoyed only such pleasures as were legitimate. पर्याप्तम् is used as an adverb. It would be better if we take अकार्यपरिहारात् with the next sentence and finish this sentence with पर्याप्तम्. अकार्य...मे I think that I have secured even the next world (*i. e.* Heaven) by avoiding what is improper and by doing what it is my duty to do. त्वज्जन्मना...स्मि and I am blessed (all my desires are fulfilled) by your birth. तदय...रथः therefore this is the only desire of mine (that remains to be fulfilled). दार...यास्यामीति this is in apposition with अयम् and expresses his only remaining desire. दार... स्थिते who are established in life by marrying. जन्म...हृदयेन with a heart that was at ease (लघु) on account of the fulfilling (निर्वाह) of the purpose of my life. N explains 'जन्मनो नृभवस्य निर्वाहः आयुःक्षयं यावत्परिपालनं तेन लघुना तुच्छेन हृदयेन। केवलं जन्मपालनप्रवृत्तत्वेन तदितरसमग्राशाविमुक्तत्वेन च चेतसो लघुत्वमिति भावः।' This is not satisfactory. The king was not merely waiting till death put an end to life. He was rather starting on another mode of life and was about to engage in strenuous efforts for attaining to true knowledge. पूर्व...यास्यामि I shall follow the path pursued by former sage-like kings. राजर्षि—a king who by his pious deeds and austere penance comes to be regarded as a sage *e. g.* जनक. It was usual with kings in ancient India to betake themselves to a forest life in their old age, after placing their sons on the throne. Compare रघु° VIII. 11. 'गुणवत्सुतरोपितश्रियः परिणामे हि दिलीपवंशजाः। पदवीं

तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥'; see also रघु० III. 70. 'मुनिवनतरुच्छायां देव्या तया सह शिश्रिये गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥'. अस्य refers to मनोरथ. अस्य अग्रतः प्रतिरोधकः that opposes the (fulfilment of) my desire by standing in front of it. मन्ये...अनेन (मनोरथेन) I am afraid that that desire of mine is not destined to be fulfilled. अन्यथा otherwise (if my desire were destined to be fulfilled). क वैशम्पायनः । क...The two कs show the extreme incongruity of the two things. The acts of वैशम्पायन (in staying away without permission) were entirely out of keeping with his nature and habits. 'द्वौ कौ महदन्तरं सूचयतः'. विपरिवर्तते turns or revolves. उत्तानितेनैव मुखेन—his face was slightly raised in order that he may have a full view of चन्द्रापीड. सम्पीडितं हृदयमिव ताम्बूलम् the ताम्बूल which seemed to be his (तारापीड's) heart squeezed into a mass.

P. 57 ll 9—18 **चन्द्रापीडस्तु...नगर्याः**. पितुः संभावनया by the regard shown to him by his father. उन्नमितः raised to a high position. The contrast is between the literal meaning of उन्नमितः (raised high) and अवनम्रतरमूर्तिः (with his body bent in reverence before his father). परीतम्—surrounded by, engrossed in. उन्मुक्त...शरीरम् whose body was void (of action) as if his organs of sense had left it. अविरत...मुखीं whose face was sullied by the constant shedding of tears. अविरतेन अश्रुपातेन उपहतं मुखं यस्याः. तादृशाभ्याम् who were in that (wretched) condition. संभाव्याशिषा being honoured with a blessing (by them). समारोप...गतः who was followed by them who as if transferred the burden of their sorrow to him. निवर्तनाय...निर्गतेः who again and again turned round his face in order to induce them to go back till he went out of the gate. शुकनास and मनोरमा followed him a long way. In order to induce them to return to their houses, he turned round his face and told them to go. This continued till he went out of the city-gate. ढौकितमपि this and the following accusatives up to दीनम् qualify इन्द्रायुधम्. अग्रतो...सर्पणम् who moved away though he was brought forward. कृतं अपसर्पणं येन. अप्रकृत...रवम् who did not begin to neigh (with joy, as usual). न प्रकृतः आरब्धः हेषारवः येन. अनुत्कर्ण...दीनम् who did not raise up his ears (as horses do when delighted), whose neighing was not pleasant, who had no mind (to start), who did not manifest his readiness to go, and who looked sad. The horse इन्द्रायुध (that was the sage कपिञ्जल labouring under a curse as we shall know later on) manifested in all these ways that चन्द्रापीड should not start, as his journey was to end in his (चन्द्रा०'s) death. पुनर्निवारणाशङ्कया being afraid of being prevented from going (by

his father, if delayed). He thought that his father may change his mind out of love and so he did not like to delay. अकृत... मनागपि he did not delay even a little. अकृतः परिलम्बः येन. रयेण swiftly.

P. 57 l. 19—p. 59 l. 21. **निर्गत्य च...चावहत्.** प्रस्थान...कल्पितम् prepared for his stay after the performance of the auspicious rites at the time of चन्द्रापीड's departure. जनितः कलकलः येन who raised the shout (that the prince had gone out etc.). अतर्कित unexpected. संभ्रान्त confused, in a hurry. गव्यूतिः a distance of two क्रोशs. See above notes (p. 182). सुलभे पयः यवसं च यस्मिन् in which water and fodder were easily obtainable. 'शष्पं बालतृणं घासो यवसं तृणमर्जुनम्' इत्यमरः. उत्ताम्यता हृदयेन with an anxious heart. अप्रभातायामेव यामिन्याम् before the night had turned into day *i. e.* before day-break. वहंश्च...चावहत् (p. 59 l. 21)—The principal sentence is वहंश्च तस्मादेव वासरादारभ्य...एतानि चान्यानि च चिन्तयन्...दिवा रात्रौ चावहत्. वहन् while being borne on horseback. एवमचेतित...नयामि—this and the following sentences up to घटनां कारयामि (p 59 l 19) contain the thoughts that passed through चन्द्रापीड's mind while he rode fast to meet वैशम्पायन. अचेतित...पत्य having reached (the place where वै० was) without anybody knowing it. कृतापक्रान्तेस्त्रपया who was running away through shame (qualifies वैशम्पायनस्य). कृता अपक्रान्तिः येन. बलात्...नयामि I shall, having embraced him forcibly, remove his embarrassment saying 'where will you run further.' P. 58. निष्कारण...पश्यामि I shall again for the purpose of accomplishing my object of going forward (to meet का०) see महाश्वेता, who is pleased with me without any cause (without anything that I might have done to deserve her favour), who is pure and who would be greatly delighted by seeing me quite unexpectedly. अविद्यमानं अघं (पापं) यस्याम्. अतर्कितोपनतं (brought unexpectedly, brought by chance) मदवलोकनं तेन उपजातः हर्षविशेषः यस्याः. It was महाश्वेता who first took चन्द्रापीड to का०'s abode on हेमकूट. महाश्वेता would again have been useful in facilitating चन्द्रापीड's going to see का० again. स्थापितं अशेषं तुरगसैन्यं (cavalry) येन. एवं तत्र...कृतार्थतां नयामि (l. 20)—the principal sentence here is एवं तत्र...कादम्बरी-परिजनेन प्रणम्यमानः प्रविश्य...कादम्बरीमालोकयन् (l. 19)...चक्षुषी कृतार्थतां नयामि. मत्...धावितेन running through the flurry caused by recognizing me. मदागमन... पूर्णपात्राम्—this and the following accusatives (singular *f.*) qualify कादम्बरीम् (l. 19)—from whom presents were being snatched away by her friends whose eyes were dilated (by the joy) of telling her about my arrival. मदागमन-

निवेदनेन उत्फुल्ले नयने यस्य. अपह्रियमाणं पूर्णपात्रं यस्याः. पूर्णपात्रम् a vessel or box full of valuable things (such as clothes, ornaments etc.) and scrambled for by servants or relatives on festive occasions; hence it is often used in the sense of 'a present made to one who brings happy tidings'; "हर्षादुत्सवकाले यदलंकारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं स्यात्पूर्णकं च तत् ॥". Compare 'कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः' कादम्बरी (p. 62 of P). The arrival of चन्द्रापीड was really a festive occasion for कादम्बरी who was pining away for him and her servants would have been justified in claiming presents from her for bringing the news of his welcome arrival. कियद्दूरे at what distance? तत्प्रश्न = मदागमप्रश्न. तत्क्षणो...नयन्तीम् who, having removed the leaf of the lotus plant placed on her breast through shame and through the cessation (उपशान्ति) of heat that (shame and तापोपशान्ति) arose together (युगपत्) at that very moment, made the skirts (अंचलः) of her upper garment serve as the covering for her breasts. Lovesick का० had laid aside her upper garment and placed the lotus-leaf on her breast to cool her torment; but when she heard of चन्द्रापीड's arrival, her torment at once lessened and she felt also shame; therefore she removed the lotus-leaf and took up her upper garment again. आभरणतां...धारयन्तीम् who, having cast aside the lotus fibres that were made into ornaments (on the various parts of her body), showed (lit, held or wore) in the various places where ornaments are worn, the beauty of her body that exceeded (even the charm of) ornaments. Ordinary ornaments increased her love-torment and they were removed; instead of them were placed (on her hands, ankles, neck etc.) ornaments made of the cool fibres of lotus. When on the arrival of च०, she removed the fibres, she was without any ornament and yet looked more charming in her unadorned beauty than when she had ornaments on. This is a favourite idea with all poets when describing a beautiful woman. Compare शाकुन्तल I 'इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम्'; कुमारसम्भव V. 9 'यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूत्तदाननम्'; 'न रम्यमाहार्यमपेक्षते गुणम्' किराता० 4. 23; see also किराता० 7. 5. तापोपशमाय अर्पितं हारमात्रं आभरणं यस्याः. A necklace of pearls is supposed to have a cooling effect. अत्युल्बण...नयन्तीम् who made her limbs, the shimmering beauty of which was obscured by the application of very thick हरिचन्दन paste, look more fascinating by her efforts to rub (the paste) gently with her hand. अत्युल्बणया हरिचन्दनचर्चया अन्तरिता लावण्यशोभा येषाम्. परामर्शः rubbing gently. राघवभट्ट

commenting on शाकुन्तल I. 21 quotes the following definition of लावण्य 'मुक्ताफलस्य छायायास्तरलत्वमिवान्तरा । प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥' लावण्य is what is like the sparkling lustre of pearls. Her bright complexion was obscured by the sandal paste. She removed it gently in order to conceal from चन्द्रापीड her state. It is well-known that a bright object looks brighter when rubbed. Her complexion looked brighter still when she rubbed her body with her hand. अङ्ग...वेशयन्तीम् who cast aside by the very appearance of horripilation the pieces of filaments (किंजल्क:) and leaves of (various kinds of) lotuses turned into a bed that stuck to her body and who placed with her hand her braid, that (कबरी) stuck to her cheek and that was out of place, on her shoulder after looking into a mirror made of jewels. कमल is a day lotus, कुमुद a white night lotus, कुवलय a blue lotus. The leaves and filaments of lotuses were made into a bed for her in order to remove her torment and stuck to her body. But when she heard the happy news of her lover's arrival, her body was thrilled with joy and the leaves &c. fell down as they no longer stuck fast to her body, but were placed on the pointed ends of her रोमाञ्च. आनन्द...प्रयच्छन्तीम् who as if gave libations of water for the heat (the torment) of the fire of love with her tears that were poured out from her eyes and that were due to her joy (at the arrival of her lover). जलाञ्जलि is a libation of water poured out for the Manes of deceased persons. Water and sesamum seeds were and are offered to this day after the death of a relative 'तेषां दत्त्वा तु हस्तेषु सपवित्रं तिलोदकम् । तत्पिण्डाग्रं प्रयच्छेत स्वधैषामस्त्विति ब्रुवन् ॥' मनु० III. 223. Compare शाकुन्तल III 'अन्यथा सिश्चतं मे तिलोदकम्;' and VI. 25 'नूनं प्रसूतिविकलेन मया प्रसिक्तं धौताश्रुशेषमुदकं पितरः पिबन्ति ॥' Tears of joy rose in her eyes when चन्द्रापीड arrived and they fell down. This the poet fancies as जलाञ्जलि given to मदनसन्ताप. The meaning is that मदनसन्ताप came entirely to an end (as जलाञ्जलि is offered only to a deceased person) at the arival of च०. उत्सृष्ट...वेदयन्तीम् who intimated with the dried-up sandal paste that stuck to her body and that let particles (of it) fall down the extinguishment (*lit.* cessation) of the fire of love as if it (paste) were ashes. उत्सृष्टः शेषः (चन्दनचर्चायाः अवशेषः) येन. आश्यान = शुष्क. Her body was covered with sandal paste that dried up on account of the सन्ताप of her body. The white sandal looked like the ashes left by fire when it burns out; therefore the poet says भस्मनेव...निवृत्तिं etc. The poet means

that her सन्ताप came to an end and that the particles of the dried sandal fell down from her body, as ashes are carried away by wind etc. अभ्युत्थान...कुर्वतीम् who thrust aside the flowery bed at the very occasion of rising to welcome (चन्द्रापीड). She would no longer suffer from सन्ताप as च० had arrived and would not require the कुसुमशय्या and therefore she thrust it aside when she rose to welcome. दर्शनीया...नयामि I shall make my eyes blessed by securing the purpose (of eyes) *viz.* seeing an object that is worth seeing (here का०). मदलेखां...सम्भाव्य having honoured मदलेखा with an embrace accompanied by a salutation with folded hands. साञ्जलिः (अञ्जलिना सह साञ्जलिः बहुव्रीहि) प्रणामः यस्मिन्. पत्रलेखाम् it should be remembered that पत्रलेखा had been sent with केयूरक to का० before चन्द्रापीड started and that she would be with का० when च० arrived. See p. 24 ll. 21–24 above. निर्भरम् excessively. महाश्वे...मङ्गलः I (चन्द्रापीड) whose auspicious ceremonies at the time of marriage are performed by महाश्वेता. उद्वाहमङ्गल are those auspicious ceremonies that just precede the actual taking of the bride's hand in marriage. महाश्वेतया उपपादितं (सम्पादितं) उद्वाहमङ्गलं यस्य. Before the actual marriage, certain introductory ceremonies are performed at the place where the bride-groom puts up and also at the house of the bride. चन्द्रापीड's host would be महाश्वेता and she would arrange for the performance of such ceremonies for him; while कादम्बरी's friends would arrange for her. Hence the reading ०विधेः, which qualifies देव्याः, is preferable to विधिः, which would qualify चन्द्रापीड. सखीवृन्देन (सखीसमूहेन) निर्वर्तितः (सम्पादितः) वैवाहिकः (विवाहसम्बन्धी) स्नानमङ्गलविधिः यस्याः. भुव इव...निर्वर्तयामि I shall finish the करग्रहण (taking the hand in marriage; levying of taxes) of the princess as if she were the earth bathed in the showers of rain. कादम्बरी bathing for her marriage is compared to the earth bathed in the showers of rain. करग्रहण is common to both (in different senses). अतिबहल...वासभवने in the dwelling house in which Love is excited by the perfume of very thick saffron, flowers, incense, and unguents. अतिबहलानि कुंकुमकुसुमधूपानुलेपनानि तेषाम् आमोदेन उद्दीपितः हृदयजन्मा (हृदये जन्म यस्य सः कामः) यस्मिन्. कृतः नर्मालापः यया who cracked jokes. मदलेखा the most intimate friend of कादम्बरी would accompany her to चन्द्रापीड's lodgings and after a few jokes would leave the married couple to themselves. त्रपया लज्जया अवनम्रं मुखं यस्याः. P. 59. अनिच्छन्तीं किल—the word किल shows that she would only make a show of unwillingness. शयनीयं—connect it with आरोपयामि. उद्गाढः (deep)

नीवीग्रन्थिः तस्मिन् दृढतरं अर्पितं पाणिद्वयं यया. 'स्त्रीकटीवस्त्रबन्धेऽपि नीवी' इत्यमरः—'नीविराग्रथनं नार्या जघनस्थस्य वाससः' इति कात्यः. अवस्थितः कृतार्थः आत्मा यस्य. आतृप्तेः to my heart's content. सुजीवितं (शोभनं जीवितं यस्य)...करोमि—by drinking अमृत, one becomes immortal. मकरध्वजः एव अनलः तेन दग्धशेषम् (burnt, yet a part of which is left). निर्वापयामि = शीतलीकरोमि. परवत्याऽपि—the instrumentals from परवत्या to ०दर्शितभावया qualify कादम्बर्या and should be taken in pairs. परवत्या...वृत्तयेव though helpless (on account of her love and sense of bashfulness) yet she acted in accordance with her will. Ar. explains परवत्यापि etc. as 'लज्जाविवशयापि कौतुकानुरागाभ्यां संभोगे स्वेच्छाप्रवृत्तयेव । इव शब्देन स्वेच्छाप्रवृत्तेरतिप्रकाशतानुमीयते ।'. अभियुञ्जाना *pr. p.* of युज् with अभि to exert oneself. उपदर्शितः भावः यया who exhibited her inner feelings (her deep affection). On संगोपित...भावयेव Ar. remarks 'व्रीडया प्रच्छादितपुलकाद्यङ्गविकारयापि उपदर्शितहृदययेव स्निग्धवीक्षणादिभिरभिप्रायं दर्शयन्त्येव.' तत् किमपि—the accusatives from तत् (l. 9) to ०प्रकारं qualify सुरताख्यं सुखान्तरम् (l. 16). सर्वजनसुलभमपि योगैकगम्यम्—it is not possible for us, nor is it desirable to explain in English the following passage. We shall give in Sanskrit a few remarks on some of the words in the following. Ar. comments 'सर्वजनानां यद्वस्तु प्रत्येकं तद्वस्तु द्वयोर्योगमवेक्ष्य प्रवर्तते इति विरुद्धम् । विरोधाभासालङ्कारार्थमपिशब्दः । एतत्सुरतं **सर्वजनसुलभं** च स्त्रीपुंसयो**र्योगैकगम्यं** च भवति । सुरतपक्षे **अपि**शब्दः समुच्चये । निर्वाणं तु सर्वजनसुलभं न भवति । **योगैकगम्यं** यमनियमादिभिरष्टाङ्गयोगैरुपलक्षितेन योगेन विना नाधिगम्यमित्यर्थः । तस्माद**परप्रकारं निर्वाणमिवेत्युक्तम् । स्पर्शविषयमपि** त्वगिन्द्रियं यद्वस्तु तद् **हृदयग्राहि** हृदयस्पर्शीति प्रतीतिमात्रविरोधः । सुरतं स्पर्शविषयं च हृदयाकर्षि च । निर्वाणं तु स्पर्शविषयं न भवति ज्ञानगम्यत्वात् हृदयग्राहि हृद्यं भवति । **मोहनमपि इन्द्रियाणां प्रसादकम् । मोहनं** मूर्छाकरं यद्वस्तु तदिन्द्रियप्रसादकमिति विरुद्धम् । एतत्सुरतं इन्द्रियाणां मोहनं सुखातिशयेन मोहकरं प्रसादकं च । निर्वाणं तु मोहनं तु न भवति । **इन्द्रियाणां प्रसादकं** प्रकर्षेण इन्द्रियाणां सादकं नाशकम् । इन्द्रियाण्यपि ज्ञानविषये मोक्षे लीयन्ते इति तद्विदः कथयन्ति । तस्मादिन्द्रियप्रसादकम् । **उद्दीपकमपि मदनहुतभुजो निर्वृतिकरम् ।** अग्नेरुद्दीपनं यद्वस्तु तन्निर्वृतिकरमिति विरुद्धम् । सुरतं मदनाख्यहुतभुजः सन्धुक्षणं च सुखकरं च । मदनहुतभुजः शान्तिकरमुद्दीपनं न भवति । **उपाहितसर्वाङ्गखेदमपि आह्लादकरम् ।** सर्वाङ्गखेदकारिणो वस्तुन आह्लादकारित्वं विरुद्धम् । सुरतं सर्वांगखेदकरं च हृदयस्याह्लादकरं च । निर्वाणमाह्लादकरं सर्वाङ्गानां यमनियमादीनामष्टांगानां खेदकरं न भवति । अथवा मुक्तानां मकृत्यभावादंगखेदो न विद्यते । **उपजनितविषमोच्छ्वासश्रमस्वेदमपि ससीत्कारपुलकजननम् ।** विषमोच्छ्वासश्रमस्वेदाश्च उष्णेन जायन्ते । सीत्कारपुलकादयः शीतेन जायन्ते । तस्माद्विषमोच्छ्वासादिजनकस्य वस्तुनः सीत्कारपुलकजनकत्वं विरुद्धम् । सुरतमुभयविधं च । निर्वाणं चानन्दात्मकत्वात् सीत्कारपुलकजनकम् । निर्वाणं सर्वजनसुलभत्वस्पर्शविषयत्वादिपूर्वोक्तविशेषणवर्जितत्वात् उत्तरोक्तयोगैकगम्यत्वहृदयग्राहित्वादिगुणयुक्तत्वाच्च **अपरप्रकारं निर्वाणमिवेत्युक्तम् ।**

एवंविशेषमुक्त्वा सुरतं निर्वाणं च एवंविशेषणविशिष्टत्वादत्यन्तं स्पृहणीयमिति स्पृहणीयतां विशिनष्टि। अनुभूयमानेत्यादिविशेषणद्वयेनाभिधेयभङ्गयन्तरं च वक्ति। अनुभूयमानमपि **उत्पादितानुभवस्पृहम्।** अनुभूयमानेत्यादिविशेषणद्वन्द्वत्रयस्य सुरतनिर्वाणयोः समानार्थकत्वमेव ग्राह्यम्,न त्वपरप्रकारत्वम्। अनुभूयमानस्य अनुभवनस्पृहोत्पादकत्वं विरुद्धम्। निर्वाणं सुरतं चोभयप्रकारयुक्तं स्वसंवेद्यत्वात्। इत्थमेव तयोः स्पृहणीयत्वं निगद्य पूर्वोक्त-योगैकगम्यत्व-हृदयग्राहकत्व-इन्द्रियप्रसादकत्व-निर्वृतिकरत्व-आह्लादकरत्व-सीत्कारपुलकजनकत्वाख्यानां सुरतनिर्वाणयोः समानतया निर्दिष्टानां षड्गुणानां कारणतया अचिन्त्यत्वादिगुणषट्कमाह। निर्वाण**मचिन्त्यं** केवलेन चित्तेन अचिन्त्यम्। अतः कारणात् योगैकगम्यं योगयुक्तेन चित्तेन गम्यम्। **असमासङ्गं** असमः आसङ्गः आसक्तिर्यत्र, आत्मनः प्रावण्यं यत्र तदसमासंगम्। अतः कारणात् हृदयग्राहि। **अतुलस्पर्शं** अतुलितसम्पर्कं निर्वाणसुखसंपर्कस्य तुला परिमाणं न विद्यते। तस्मादिन्द्रियाणां इन्द्रियसुखानां प्रसादकं नाशनं अधःकृतेन्द्रियसुखमित्यर्थः। **अनुपमरसम्** अनुपमास्वादनम्। तस्मान्मदनाग्निनिर्वृतिकरम्। अनाख्येयप्रीतिपरम्परा प्रीतिसन्ततिर्यत्र तदन्तःकरणाह्लादकरम्। प्रीतिर्नाम दुःखानुभवमुकुलितस्य हृदयपद्मस्योल्लासावस्था। तदुत्कर्षजातः परमानन्दः आह्लादः। **ध्यानसहस्राधिगतं** अविच्छिन्नध्यानपरम्परालब्धं ध्याने प्रवृत्ते ध्यानानुभवनमग्नतया आत्मनः पर्वणि पर्वणि प्रणिधानं विशिष्यते। तस्मिन्विशेषे लभ्यमाने सुखानुभवादुपर्युपरि सीत्कारपुलकाः परमपरिमाणत्वादनाख्येयप्रीतिपरम्परा ज्ञायन्ते। तस्मात्सीत्कारपुलकजननमित्युक्तम्। एवंविशिष्टत्वाद**नुभूयमानमपि उत्पादितानुभवस्पृहं सहस्रवारानुभूतमपि** अभिनवं (अपुनरुक्तं in text, of which अभिनवं is the explanation), **अतिस्पष्टमपि** अनुभोक्तुः व्यज्यमानमपि परेषां **अनिर्देश्यस्वरूपम्।** एवंभूतं निर्वाणाख्यं सुखमिव **सुरताख्यं सुखान्तरं** विशिष्टसुखं अनुभवन् यौवनं रमणीयतां नयेयम्। सुरतं चाचिन्त्यत्वाद्योगैकगम्यं चिन्तयाऽसाध्यत्वात् संयोगगम्यं, असदृशासङ्गत्वात् हृदयग्राहि अतुलस्पर्शित्वात् अतुलस्पर्शसुखत्वात् इन्द्रियप्रसादकरम्, अनुपमरसत्वादात्मनः सुखकरं मदनाग्निशान्तिकरं वा, प्रीतिपरम्परायत्तत्वात् आह्लादकरं प्रीत्याह्लादयोः विशेषः पूर्वमुक्तः। ध्यानसहस्राधिगतत्वात् ध्यानभवेन सुखेन सीत्कारपुलकोपेतम्, एवमेकदेशसाधर्म्यात् एकदेशवैधर्म्यात् अपरप्रकारमिव निर्वाणं सुरतकर्म अनुभवेयम्।'. अनिर्देश्यं स्वरूपं यस्य whose real nature cannot be defined or described. The word अनिर्देश्य is often used in speaking of ब्रह्म. For example see कठोपनिषद् V. 14 'तदेतदिति मन्यन्तेऽनिर्देश्यं परमं सुखम्। कथं नु तद्विजानीयां किमु भाति विभाति वा॥' and भगवद्गीता 12. 3 'ये त्वक्षरमनिर्देश्यमव्यक्तं पर्युपासते।'. असमासङ्गम् (with निर्वाणम्) may also be explained as अविद्यमानः समासङ्गः (attachment to worldly objects) यस्मिन्. अनाख्येय—that cannot be told or described. निर्वाणम् is used here in the sense of मुक्ति, and not in the sense in which it is used in Buddhist writings. 'मुक्तिः कैवल्य**निर्वाण**श्रेयोनिःश्रेयसामृतम्' इत्यमरः. See for its use भगवद्गीता VI. 15. 'शान्तिं **निर्वाण**परमां मत्संस्थामधिगच्छति॥'. निमेषम् (accusative of time) even for a moment (lit. a wink). उद्देशः a spot. उत्पन्नः विश्रम्भः यस्याः who has become confidential (with me). 'समौ **विश्रम्भ**विश्वासौ' इत्यमरः. घटना union. अचेतितव्यथः who did not mind hunger, thirst, heat, fatigue, and the trouble of sleeplessness. अचेतिता क्षुत्पिपासातपश्रमोज्जागरव्यथा येन.

P. 59 l. 22-p. 60 l. 6. एवं च...जलदकालः. The principal sentence in this paragraph is एवं च वहतोऽप्यस्य...अर्धपथ एव...आशुगमनविघ्नकारी बभूव जलदकालः. दवीयस्तया अध्वनः on account of the distance of the journey. दवीयस्ता is an abstract noun from दवीयस् (which is comparative of दूर). अर्धपथ एव in the middle of the journey. कालसर्पो वर्त्मनः which (rainy season) was a black serpent on the road. Just as a black serpent (which is very poisonous) frightens one and prevents from proceeding, so the rainy season stopped his march. The clouds are dark like कालसर्प. Ar. explains in another way also 'कालसर्पो नाम मृत्युकारी अमन्त्रसाध्यसर्पः कालसर्पदष्टस्य विनाश एव । कस्यचित्पुरुषस्य कालसर्पो यथा विनाशको भवति तथा वर्त्मनो विनाशकः जलपङ्कावृतत्वात् वर्त्मनां विनाशो भवति ।.' प्रबल...ग्रीष्मस्य that was deep mud for summer. The rainy season brought summer to an end just as deep mud prevents a man that sinks into it from extricating himself. निशागमः (निशायाः आगमः) गभस्तिमतः (सूर्यस्य) that was (like) the advent of night for the sun. Just as sunlight comes to an end at the advent of night, so at the advent of the rainy season his further progress came to an end. स्वर्भानुः = राहुः. अमृतदीधितिः = चन्द्रमाः. 'तमस्तु राहुः **स्वर्भानुः** सैंहिकेयो विधुंतुदः' इत्यमरः. स्वर् (आकाशे) भातीति स्वर्भानुः. Just as Rāhu is supposed to seize the moon, so the rainy season arrested his progress. Ar. has a suggestive remark 'यथा जनस्य राहुग्रहणं स्वेच्छाप्रचारविघ्नकारि ग्रहणकाले प्रयाणस्य अप्रशस्तत्वात् । तथा चन्द्रस्य (चन्द्रापीडस्य) स्वेच्छाप्रचारविघ्नकारीत्याभासध्वनिः ।'. धूमोद्गमो...स्फुरितानाम् that was the appearance of smoke of the flashing of the fire of thunderbolt. This means:—just as smoke is first seen and indicates the existence of fire, so the rainy season indicates the flashes of lightning. Both धूम and clouds are dark. Or. we may take धूमोद्गमः as meaning 'the appearance of a comet' (धूमकेतोरुद्गमः). वज्रं means in this latter case 'a destructive weapon.' The sense is:—just as a comet prognosticates the destruction of crops etc., so the appearance of rains indicates the cessation of the flourishing of weapons (it brings the fighting season to an end). N says 'यथा धूमकेतोरुदयेन सर्वसस्यानां विनाशस्तथैवानेन वज्रानलस्येति भावः ।'. मदागमः...कुञ्जरस्य it is the appearance of ichor on the elephant in the form of Love. Ar. seems to have read मकरध्वजगन्धकुञ्जरस्य (which is good) and explains 'गन्धकुञ्जरस्य यथा मदागमः सूचको भवति तथासौ कालो मकरध्वजविकाराणां सूचकः मकरध्वजविकारोत्पादक इत्यर्थः ।'. The rainy season was said by poets to increase the longings of love. मरणान्ध...तुराणाम् that was like the entrance into the blinding darkness of death for those who are distressed by separation. Just as those who are very ill fall into a delirious

state which indicates approaching death, so the rainy season also brings the love-sick persons to the brink of death. Compare for the effect of the rainy season on विरहिजन, 'मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः । कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे' मेघदूत verse 3. मरणमेव अन्धतमसं तस्मिन् प्रवेशः. अन्धयतीति अन्धं; अन्धं तमः अन्धतमसम् (अ is added to तमस् when it is preceded by अव, सम् and अन्ध according to 'अवसमन्धेभ्यस्तमसः' पा० V. 4. 79 'अवतमसं, संतमसं etc.' सि. कौ०). अमोघ...हरिणानाम् that is the never-failing trap (वागुरा) of the snares of death for the deer in the form of loving lovers—just as deer are caught in traps (made of dark threads, कालपाश), so lovers are brought into the snares of death by the rainy season (which as said above is very dangerous to separated lovers). Ar. draws a fine distinction between उत्कण्ठित and विरहि. 'उत्कण्ठिता इति अप्राप्ताभिलषितत्वात् वेदनाकुलाः, विरहातुरा इति प्राप्तप्रियहितवस्तुविरहितत्वादातुराः.' अभेद्य...वारणानाम् which is the iron bar that cannot be broken for the elephants of the quarters. जलदकाल cannot be removed by the दिग्वारणs though they are powerful. Just as an iron bar would prevent an elephant going further, so the rainy season prevented further journey. There are said to be eight दिग्गजs in the eight quarters. 'ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः' इत्यमरः. An iron bar is black like a cloud. Or we may explain differently. दिशः एव वारणाः दिग्वारणाः. The rainy season is an iron bolt for the elephants in the form of the quarters *i. e.* all the quarters are blocked up by clouds, just as elephants would be prevented from going by powerful iron bolts. T. explains 'दिश एव वारणाःदिग्वारणाः, दिक्शब्देन जन्तव उच्यन्ते जगच्छब्दवत्'. हिञ्जीर...वाहानाम्—At the approach of rains fighting is stopped and horses (वाहः) are chained in the stables; so जलदकाल is said to be हिञ्जीरशृङ्खला. Ar. 'हिञ्जीरः पादबन्धनम्.' T 'हिञ्जीरो लोहशृङ्खलेति वैजयन्ती.' अनुन्मोच्य...गानाम् which is (like) the fetters that cannot be removed for travellers. Just as a chain (निगडः) prevents one from going, so the rainy season prevents travellers from proceeding on their journey. अलङ्घ्य...प्रोषितानाम् which is the line of woods that cannot be traversed for those who are absent from home. The rainy season prevents persons who are abroad from coming home, just as a dense forest would prevent one from going further. कालायस...लोकस्य which blocks up the whole world in an iron cage. कालायसं iron. 'लोहोऽस्त्री शस्त्रकं तीक्ष्णं पिण्डं कालायसायसी' इत्यमरः. पञ्जरं a cage. Just as a cage surrounds a bird on all sides and prevents it from flying, so जलदकाल surrounded the world with clouds and

prevented people from travelling. Iron and clouds are both dark. उद्गर्जन् (thundering; yelling wildly)—The adjectives from this to अवरुन्धन् (p. 60 l. 4) are applicable both to विरुद्धः (शत्रुः) and जलदकालः. अलि...भीषणः that (rainy season) was terrible on account of the expanse (आभोगः) of the arrays (घटा) of clouds (घनः) that are as dark as a row of bees and wild buffalo. T. quotes हलायुध "गवलं माहिषं शृङ्गमिति हलायुधः." अलिकुलगवलवत् मलिना घनानां घटा (समूहः) तस्याः आभोगेन भीषणः. With विरुद्धः (an enemy) it means 'fierce on account of the vastness of the number (of elephants) that is as dark as etc.' अलिकुलगवलवत् मलिनेन घनेन (thick) घटाभोगेन भीषणः. घटा an array of elephants; assembly 'करिणां घटना घटा' इत्यमरः. विषम...ध्वनिः that produces a fearful (विषम) sound of thunder (or shout). The enemy shouts fearfully; there is a fearful clap of thunder in the rainy season. विषमः विस्फूर्जितध्वनिः यस्य. विषम...कर्षी that draws the very fearful string of lightning. In the rainy season, (thread-like) streaks of lightning are seen; the soldiers of the opposing army also draw the strings (of their bows) that resemble the lightning in their quick movements. विषमतरः (more fearful) यः तडिद्गुणः तमाकर्षतीति. तडिद्गुणः (with जलदकाल) तडित् गुण इव; (with enemy) तडित्सदृशः गुणः. मण्डलित...कार्मुकः in which there is the large (विकट) circular rain-bow. मण्डलितं विकटं (विपुलं) शक्रकार्मुकं (इन्द्रधनुः) यस्मिन्. मण्डलित...कार्मुक (with enemy) means 'whose bow that is strung and terrible is very powerful'. मण्डलितं विकटं शक्रं (शक्तं) कार्मुकं (धनुः) यस्य. शक्र must here be taken in the etymological sense (from शक् to be able). कार्मुकम् a bow (कर्मणे प्रभवतीति, according to 'कर्मण उकञ्' पा० V. 1. 103). अनवरत...प्रहारी that strikes with constant showers of arrow-like streams (with जलदकाल); that strikes with a shower of arrows that are discharged continuously (with enemy). अनवरताः धाराः एव शरासारः (शराणां आसारः 'धारासंपात आसारः' इत्यमरः) तस्य वर्षेण प्रहरतीति; अनवरतः धारासदृशः शरासारः तस्य वर्षेण प्रहरतीति. पुरो मार्गमवरुन्धन् that obstructs the way in front. The rainy season prevents further journey; the enemy blocks the way by standing in the midst of it. विरुद्ध इव like one opposed (*i. e.* like an enemy). अन्धकारितं मुखं (प्रारम्भः) यस्य (whose beginning is dark); or अन्धकारितं (क्रोधेन) मुखं वदनं यस्य (whose face is darkened by anger). निस्त्रिंश...दुष्प्रेक्ष्यः that was as difficult to look at as the flashing of hundreds of thousands of swords (with जलदकाल); that was hard to look at on account of hundreds &c. (with enemy). T says 'विद्युद्बाहुल्यादेवमुक्तम्.' निस्त्रिंशानां (खड्गानां) शतसहस्रस्य संपातः तद्वत् दुष्प्रेक्ष्यः; (पक्षे) तेन दुष्प्रेक्ष्यः. अक्षिणी

प्रतिघ्नन्निव that as if prevented the eyesight. The rains dazzle our eyes by lightning; the enemy dazzles our eyes by the flashes of bright swords, or the enemy throws dust in the eyes of their opponents. आशुगमनं going quickly.

P. 60 l. 7-p. 61 l. 11 **तत्र च...अध्यगच्छत्.** तत्र च...जलधरैः In this and the following sentences up to पात्रम् (l. 13) the author tells us that certain effects were produced in चन्द्रापीड by the advent of rains and also in outward nature; but that the effects on चन्द्रापीड were seen earlier than those in the physical world. It is well-known that the rainy season seriously affects love-sick persons. प्रथम...जलधरैः the ten quarters were made dark for him by the fainting fits that deprived him of consciousness and then by the clouds. चेतोहारिभिः (चेतः हरन्ति अपहरन्ति) with मूर्च्छावेगैः and with जलधरैः it means 'charming'. He fainted at the approach of the exciting rainy season and the whole world became void to him. The clouds also darkened the whole world. अग्रतः...हंसैः first his excited mind went away somewhere and afterwards the हंसs (swans). Ar. remarks 'समुत्प्लुतेन भ्रान्तेन विभक्तिपरिणामेन समुत्पतितैः हंसैरिति योज्यम्.' समुत्प्लुतेन has an application to हंसs also; but as हंसैः is in the plural, we must understand समुत्प्लुतैः for समुत्प्लुतेन. The हंसs flock to the मानस lake at the approach of the rainy season. Compare मेघदूत verse 11 'कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां **तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः।** आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः **संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः॥**'; also मृच्छकटिक V. 6 '**हंसाः** संप्रति पाण्डवा इव वनादज्ञातचर्यां गताः.' परिमलिनः fragrant (परिमलः अस्य अस्ति इति परिमलिन्). T says 'परिमलिनः इदं श्वसितकदम्बवातयोः समानम्.' He began to heave deep sighs through longing. कदम्बवातः the breezes from the कदम्ब tree. The कदम्ब tree is said to put forth buds in the beginning of the rainy season. उत्तररामचरित III '**मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव॥**'. पूर्वं...वृन्दम् first his eyes, that equalled the splendour of a bed of blue lotuses, shed tears and then the clouds (discharged water). तुलित...कान्ति applies both to नयनयुगलं and वृन्दम्. तुलिता नीलोत्पलवनकान्तिः येन. अम्भोमुच् a cloud (अम्भः मुञ्चतीति); a cloud is dark like a blue lotus. चरमम् (an adverb) lastly. आदौ... पात्रम् first his mind, that was filled with dejection, became distressed with thousands of longings (उत्कलिका) and in the end the bed (पात्रम्) of rivers. आपूर्यमाणमुद्वेगेन (उद्धतेन वेगेन) would mean (with the bed of a river) 'filled with a powerful current.' T. says 'उद्वेगेन विषादेन उद्धतेन वेगेनेति च.' उत्कलिका 'a wave' (with

river). पात्रम् the bed of a river between its two banks 'पारावारे परार्वाची तीरे पात्रं तदन्तरम्' इत्यमरः. अपि च दुस्तरैः etc. The author now changes his style of description. In this and the following sentences there are many examples of the figure called सहोक्ति. मन्मथोन्माथाः the affliction of love. मन्मथः मनो मथ्नातीति. दुस्तरैः that cannot be crossed; that cannot be overcome. The rivers rose in flood and the excitement of love increased in the rainy season. Explain the following clauses similarly. विलुलित tossed about. कुमुदानां आकरैः with beds of lotuses. ममज्ज sank; was lost. धारारयासहैः unable to bear the force of the shower. कंदलः—लम् new shoot. उत्कंटकिता that was thrilled, that had horripilation. Compare for the कदम्ब tree budding by the first shower of rain-water and its resemblance to the रोमाञ्च on the body, उत्तररामचरित III 'सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन बाला । मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव;' also कादम्बरी 'अनिलैरपि कदम्बकेसरोत्करवाहिभिः कण्टकितैरिवानुगतम्' p. 217 l. 9 (of P). अनवरतं यत् जलपतनं तेन जर्जरितं पक्ष्म यस्य the filaments (पक्ष्मन्) of which were shattered by the constant fall of water (with शिलीन्ध्र); the eyelashes of which were troubled by the constant shedding of tears (with eyes). पक्ष्मन् *n.* filaments of a flower; eyelashes '**पक्ष्माक्षिलोम्नि किञ्जल्के** तन्त्वाद्यंशेऽप्यणीयसि' इत्यमरः. शिलीन्ध्रम् mushroom, fungus; or the flower of the plantain tree. The eyes become red by shedding tears. Compare शिशुपालवध VI. 72 (which describes वर्षर्तु) 'अलिना रमतालिनी **शिलीन्ध्रे** सह **सायन्तनदीपपाटलाभे**,' where also शिलीन्ध्रs are said to become red in the rainy season. उत्कूल...मूलैः—उद्गतं कूलात् उत्कूलं सलिलं तेन उत्खन्यमानं मूलं येषाम्—whose bases are excavated by the water that overflows the banks. अजृम्भत expanded; increased. रणरणकः anxiety. निर्घातः—noise of contending winds in the sky, whirlwind. 'वायुना निहतो वायुर्गगनाच्च पतत्यधः । प्रचण्डघोरनिर्घोषो निर्घात इति कथ्यते ॥.' कुल्लूक on मनु० I. 38 explains निर्घात as 'भूम्यन्तरिक्षगत उत्पातध्वनिः.' अभज्यन्त मनोरथाः his hopes were broken *i. e.* his hope (of being united with कादम्बरी and वैशम्पायन) seemed to be vain. Ar. seems to have read गुरुभिर्घनैरेव (which is good) and comments 'घनैर्मेघैः मुद्गरैरिति च ध्वनिः, भञ्जनसाधनैर्गुरुभिः मुद्गरैः अयोमुसलैर्यथा रथा भज्यन्ते तथास्य मनोरथा वैशम्पायनदर्शनकादम्बरीसमागमाभिलाषा महामेघैरभज्यन्त एव। एवशब्देन घना एव मेघा एव घना भूत्वा मुद्गरा भूत्वा मनोरथमभञ्जन्निति ।.' कोटिः end, edge. सूचिः (1) sharp point; (2) needle. उच्छिखैः (उद्गता शिखा येषाम्) (1) whose crest or comb was turned up; (2) whose flame went up. शिखिभिः (1) peacocks; (2) fires. The notes of peacocks excite lovers. अन्धका-

रिताः दिशः येन तेन. तिरस्कृतं ध्वान्तं (darkness) येन. तडिदातपेन by the lustre of lightning. सन्तापः (1) heat of the day; (2) torment of the mind. भरेणेव...नवघनैः—this and the following instrumentals (plural) up to पूरैः (p. 61 l. 3) are to be connected with उत्कलिकाकलितः (p. 61 l. 8). भरेणेव...नवघनैः with fresh clouds in the sky that shook the earth to its very foundations by their deep and continuous thunder as if oppressed with the load of water. गम्भीरगर्जितस्य एकः सन्तानः तेन उत्कम्पितः धरायाः पीठबन्धः यैः. The poet fancies that the clouds roared because they could not bear the burden of water. घन...चातकैः with चातक birds in the atmosphere that had their beaks chirping by the falling of the streams of water from clouds. घनानां मेघानां जलधाराः तासां अतिपातेन वाचालिताः चञ्चवः येषाम्. Ar. connects भरेण (अतिशयेन) with each of the clauses. Ar. reads जलधारापातरभसवाचालितचञ्चुभिः and explains "धारापातजातहर्षवाचालितचञ्चुभिः। 'रभसो वेगहर्षयोः' इत्यभिधानात्। हर्षेण किलकिलाशब्दं कुर्वाणाश्चातकाः पिबन्ति।". The चातक bird cannot drink the water found on the earth; it is supposed to depend on the water that falls directly into its mouth from the cloud. Compare 'सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोबिन्दवः' भर्तृहरि; also कादम्बरी 'चातक इव कृत्वा जलमयमाहारम्' p. 125 l. 16 (of P). उद्दाम...राविभिः that produce a very loud croaking noise. दर्दुरः a frog (दृणाति शब्दैः कर्णौ इति दर्दुरः). आशासु in the quarters. अनवरत...म्बुभिः that shattered the water (falling in streams from clouds) by their constant buzzing sound. P. 61 उन्मुक्तः मदेन कलः केकाकोलाहलः यैः. कलापिन् *m.* a peacock (कलापः अस्ति अस्य इति कलापिन्). असम...मुखरैः—असमाः शिखरोपलाः तेषु स्खलनं तेन कलकलः तेन मुखराः तैः—that resounded with the noise due to their dashing against the uneven stones on the tops of mountains. निर्झरः a mountain stream. उपलः a stone. उल्लोल...झात्कारिभिः—उल्लोलाः (अतिचञ्चलाः) कल्लोलाः तेषां आस्फालः (परस्पराघातः) तेन विस्फारितः (प्रवृद्धः) विषमः निर्घोषः तेन झात्कारिभिः—that produced a splashing sound with their awful noise deepened (विस्फारित) by the dashing against one another of violent waves. झात्कारः (an onomatopoetic word) अस्ति अस्य इति झात्कारिन्. सर्वतश्च ..स्थलीषु—the instrumentals (singular) from विततेन to ०प्रवेशिना qualify धारारवेण. Each of the instrumentals up to उल्बणेन is to be connected with the following noun in the loc. सर्वतश्च...स्थलीषु that was spread all round on the sylvan spots. स्थली is a natural plot of ground; while स्थला is an artificial one. संहतेन कन्दरेषु that gathered (*i. e.* deepened) in caverns. उच्चण्ड very loud. शिखरिषु on mountains. कलकलेन that was very sweet and very indistinct. Ar. explains 'अम्बुषु प्रतिहतिशून्यत्वात् रवः

कलोऽव्यक्तः प्रतिभाति.' पटु sharp, shrill. शाद्वल: plots of green grass 'शाद्वलः शादहरिते' इत्यमरः. शादेन शष्पेण नीलः इति शाद्वलः. उलप: a creeping plant; soft grass. 'लता प्रतानिनी वीरुद् गुल्मिन्युलप इत्यपि' इत्यमरः. Ar. explains तृणोलप as शुष्कतृणानि. उल्बण thick, great. तालीवनम् a grove of palm-trees. यथा...मानेन that was heard according to the fall of the showers (*i. e.* that was very loud when the showers were heavy and that was low when the showers were slight). धारापतनमनतिक्रम्य यथाधारापतनम् (अव्ययीभाव). Ar. reads in addition मसृणेन सिकतिलेषु. Ar. remarks on the adjectives विततेन etc.'धारापतनस्य सर्वस्य समत्वेऽपि प्रदेशानुरूपतया रयस्य प्रतिभासमानत्वात् भिन्नप्रकारेण सर्वप्रकारमधुरेण भिन्नसर्वप्रकारत्वेऽपि नयनश्रवणसुखेन'. हृदयप्रवेशिना that entered (*i. e.* attracted) the heart (on account of its being charming in various ways). Ar. reads धारारयेण for ०रवेण. उत्कलिकाकलित: full of anxiety. अनुध्यानम् thinking over. निर्वृतिः happiness, calmness of mind. गम् with अधि to know; to obtain.

P. 61 l. 12–p. 62 l. 12 **अनधिगतः...केवलमवहत्.** अतिकष्टतया... उद्यतस्य on account of the extreme painfulness of the fire of love that was fed by the rainy season as if it (fire) were lightning and that was as if about to reduce (चन्द्रापीड) to ashes. जलदसमयः इन्धनं (fuel) यस्य. Lightning is said to be अबिन्धन (fed on water). Love-excitement becomes greater at the appearance of clouds; मदनहुतभुज् is fancied to be वज्रानलः (lightning), as both are जलसमयेन्धन. प्रकृति...ससर्ज he gave up his natural condition. प्लावितं (flooded) सकलधरातलं यैः. धारा...शोष्यत he was dried up even by the water (of clouds falling) in streams. His love-longing was so intense that even the cool streams could not prevent the effects of it. In this and the following sentences there are many विरोधाभासs. द्योतिताः दश दिशः येन. शत...अक्षिप्यत he was cast into the darkness of swoon even by the light of lightning (शतह्रदा). Light and darkness are opposed. At the approach of the rainy season, his longing became so intense that he fainted. मूर्च्छा एव अन्धकारः. आह्लादितः जीवलोकः यैः. Even the breezes of the rainy season tormented him who was love-sick. पयोभारमेदुर thick (or fat) with the load of water. The contrast here is between the fatness of the clouds (that are expected to make others fat by showering their water) and the emaciation of चन्द्रापीड. पाटलितं शाद्वलं यैः that reddened the meadows. शक्रगोपकः (more usually इन्द्रगोपः or ०पकः) is a kind of red insect that is seen in the beginning of the rainy season. कुसुमैः धवलः. कुसुम...क्रियत—here the opposition is between the whiteness of the कुटज flowers and the राग (redness; love) of चन्द्रापीड. रागपरवशः completely under the influence of love. Ar. reads

कुसुमधवलाशैः (कुसुमैः धवलाः आशाः दिशः यैः), which is better. सकल...कालेन who (चन्द्रापीड) was placed in danger of life by the rainy season, though it is the source of the life of the whole world. जीवनं means also 'water'. 'पयः कीलालममृतं जीवनं भुवनं वनम्' इत्यमरः. जीवितस्य सन्देहः एव दोला (swing). उत्कूल...प्लवमानः who floated on the flooded rivers and on the workings of fate which were उत्कूलगामि. उत्कूलगामि (1) overflowing the banks (with सरित्पूर); (2) that went beyond bounds *i. e.* perverse, unbridled. In the rainy season च० had to cross flooded rivers. He was also suffering (*lit.* was floating) the torments of love and anxiety which were due to fate. अनवरत...निमज्जन् plunging into thick mud and into swoons that were (both) produced by the constant fall of rain. मूर्च्छायाः आगमः. The rainy season is a great excitant as often said above and may cause a swoon. जलभर...स्खलन् stumbling (committing mistakes) on the road and in (the act of) seeing that was covered (interfered with) with a flood of water (tears). His eyes were full of tears and so he could not see objects properly. विकासिनी...मीलयन् being absorbed in thoughts about the securing of कादम्बरी and in the showers of the pollen of कदम्ब flowers (that blossomed) in the rainy season, that (thoughts and showers) were growing. His thoughts were multiplying; the कदम्ब trees also were putting forth more and more flowers. See for the budding of कदम्ब flowers, notes (p. 247). अनुबन्धि...मुह्यन् he fainted on the (appearance) of continuous obstacles to his journey and on (hearing) the continuous thunder of clouds. At the sight of clouds love-sick persons become excited and may faint. सुदुर्लङ्घ्यवेगानि (1) whose violence he could not check (with उत्कण्ठितानि); (2) whose swift current he could cross with difficulty (with स्रोतांसि). उत्कण्ठितानि longings of love. स्रोतांसि streams. घनैः (मेघैः) उपाहिता (जनिता) वृद्धिः यस्य that was increased by (the appearance of) clouds (applies both to ०औत्सुक्येन and ०रयेण). पयः...रयेण by the force of the flood of water. जीवित...परित्यजन् abandoning persons and horses that did not produce in him the hope that they would continue to live (on the hurried journey). अनिर्वहतः qualifies जनान् and तुरङ्गमान्. He was travelling by forced marches in the rains. He left behind those persons and horses that, he thought, would die on the journey if they were forced to go along with him. तर्ज्यमानः—threatened. The streaks of lightning look like a finger raised to chide a person. अवष्टभ्यमानः stopped, arrested. निर्भर्त्स्य...स्फूर्जितैः who was as if reproved by thunder. निस्त्रिंश...सारैः by showers of rain that

behaved like swords *i. e.* that fell as sharply as swords. निस्त्रिंशस्य इव वृत्तिः येषाम्. निरुद्धा...आशासु although all the आशाs (quarters) were blocked up by the rainy season and had thus become an obstacle to his proceeding upon the journey. कादम्बरी...तास्य his आशा (hope) of being united with कादम्बरी was not at all blocked (*i. e.* it was as strong as ever). The poet here plays upon the two meanings of आशा (quarter; hope). अस्य = चन्द्रापीडस्य. यया refers to ०समागमाशा. तादृशेऽपि even of that sort *i. e.* so fierce or terrible. Read यथास्थान etc. as one word. यथास्थानं निगडिताः समस्ताः प्राणिनः येन that chained all beings to their various places (*i. e.* that did not allow them to move about). कलामपि—accusative of time—even for a कला, a very minute division of time. 'निमेषा दश चाष्टौ च काष्ठा त्रिंशत्तु ताः कलाः । त्रिंशत्कला मुहूर्तः स्यादहोरात्रं तु तावतः' ॥ मनुस्मृति I. 64. 30 कलाs make a मुहूर्त and 30 मुहूर्तs are equal to a day of 24 hours. अकृतः परिलम्बः (delay) येन. धाराहति...क्षेण—this and the following instrumentals qualify वाजिसैन्येन—धाराणां आहत्या (ताडनेन) विकूणिते अक्षिणी यस्य whose eyes were contracted, because they were beaten by the showers. मुहुर्मुहुः वलितं आनमितं च आननं येन that often and often turned aside and bent their faces (on account of the rain). श्च्योततः (प्रस्वेदस्य) आसक्तिः (मिश्रणं) तया संपिण्डितानि केसराणां अग्राणि यस्य the ends of whose mane were stuck together by their being mixed with the perspiration. श्च्योतति इति श्च्योतत् m. = स्वेदः. एक...खुरेण—एकः सन्तानः यस्य स एकसन्तानः कर्दमः तस्मिन् अनुमग्नाः खुराः यस्य—whose hoofs were sunk deep into the mud that was (on the roads) continuously. 'पङ्कोऽस्त्री शादकर्दमौ' इत्यमरः. अदृश्य...गतिना that stumbled as they could not see the ups and downs on the roads. अदृश्यानि निम्नोन्नतानि तेषु स्खलन्ती गतिः यस्य. The heavy rains did not allow them to observe the pits and prominences on the roads. विशीर्यमाणे पर्याणं समायोगश्च येषाम् whose saddle and other equipments were shattered (by the rain). Ar. says 'समायोगः अश्वकवचम्.' उपर्युपरि वाहिनीतीराणां उत्तारः तस्य सन्तानेन अवानानि पृष्ठानि यस्य whose backs are wet by the series of crossings of the banks of rivers over and over again. वान—dry 'शुष्के वानमुभे त्रिपु' इत्यमरः—Past part. pass. from वै 1 P to dry. अपचीयमानाः बलजवोत्साहाः यस्य whose strength, speed and energy were decreasing. Ar. explains 'बलं शरीरशक्तिः, जवो गतिविशेषः, उत्साहो मानसी त्वरा.' यथा तथा...मात्रकः who somehow only took food. निर्वर्तितं अशनमात्रकं (अशनमेव अशनमात्रकम्) येन. अभ्यर्हित = पूजित. अप्रतिपन्नः शरीरसंस्कारः (स्नानानुलेपनभूषणादिः) येन who did not perform the decoration of his body. दिवसमेव only by day (as it was not possible to ride by night in the rains). अवहत् = अश्वाधिरोहणेनागच्छत्.

P. 62 ll. **13–24. वहंश्च…तिष्ठतीति.** त्रिभागमात्रं अवशिष्टं यस्य—of which only a third part remained. त्रिभाग is equal to तृतीयो भागः. Compare the use of षड्भाग (as equal to षष्ठः भागः) in the शाकुन्तल II '**तपःषड्भागमक्षय्यं** ददत्यारण्यका हि नः' and in मनुस्मृति VII. 131 'आददीताथ '**षड्भागं** द्रुमांसमधुसर्पिषाम्'।. निवर्तमानं—It will be remembered that मेघनाद had been sent with पत्रलेखा as an escort. तिष्ठतु…प्रश्नः first let alone the question about the going of पत्रलेखा before me (to का०). चन्द्रापीड here shows that he was more anxious to execute the errand on which he had come (*viz.* the news of his friend वैशम्पायन) than even for कादम्बरी. See p. 24 ll. 21–24 (text) about पत्रलेखा's being sent to का०. अयि *ind.* expresses gentle address meaning 'dear friend etc.' पृष्टो…कारणम् was he asked (by you) the cause of his staying (on अच्छोद). पश्चात्तापी…त्यागेन does he now repent of having abandoned me? स्मरति—verbs meaning 'to remember with regret' govern the genitive of the object, according to 'अधीगर्थदयेशां कर्मणि' पा० II 3. 52. मदीयम् about me. उपलब्धो वाभिप्रायः or did you understand his intention? आलापः talk माता…किंचित् did he send any message to his parents. ग्रहीष्यति…नयम् will he accept my reconciliation? दिवसम् accusative of time. विनोदः pastime, diversion.

P. 62 l. **25**–p. **63** l. **10. स त्वेवं…हृदयम्.** वैशम्पायनमालोक्य…एवाहम्—these words are repeated from p. 24 ll. 23–24. चन्द्रापीड sent पत्रलेखा with केयूरक to comfort कादम्बरी till he himself came and appointed मेघनाद to escort her as far as the अच्छोद lake and said that he would himself follow after seeing वैशम्पायन whose army seemed to be approaching at the time when he sent पत्रलेखा. Ar. very properly explains 'दशपुरमागतः स्कन्धावार इति श्रुत्वा तदानीं वैशम्पायनोऽप्यागत एवेति मन्वानेन चन्द्रापीडेन वैशम्पायनमालोक्य तुरङ्गमैरेवानुपदमागतोऽहमिति मेघनादो विसर्जितः। तदद्य ब्रवीति मेघनादः'. अच्छोद…प्रतीपम् in the direction opposite from the अच्छोद lake *i. e.* in the direction towards them (चन्द्रापीड and मेघनाद) from the lake. अन्तरा on the way. चिरयति देवे as the prince (चन्द्रापीड) was late (in coming on account of the rains). कदाचित्…प्रदेशात् these are the words (repeated by मेघनाद to चन्द्रापीड) of पत्रलेखा and केयूरक when they induced मेघनाद to start on his return journey to उज्जयिनी before they had reached अच्छोद. एतेषु दिवसेषु in these days (that were rainy). कृतप्रयत्नः qualifies देवः चन्द्रापीडः. न…गन्तुम् would not be allowed to come (so far). त्वया refers to मेघनाद. अस्यां भूमौ (गन्धर्वभूमौ). परागतप्रायाश्च वयं we have almost reached (our destination). वयम् refers to पत्रलेखा and केयूरक. त्रिचतुरै…यावत् without having reached अच्छोद lake by three or

four marches *i. e.* when I had reached a spot from which अच्छोद lake was distant three or four marches. त्रीणि वा चत्वारि वा त्रिचतुराणि. विरतं वचनं यस्य. किमाकलयसि do you think? अद्यतनेन...नेति that पत्रलेखा has or has not reached (her destination, *viz.* कादम्बरी's palace) by to-day. यदि...कारी if no impediment causing delay takes place on the way.

P. 63 l. 11—p. 64 l. 10. **इत्युक्तवति...आससाद.** इत्युक्तवति... हासैः (l. 19)—the principal sentence is इत्युक्तवति मेघनादे...कादम्बरी-मुत्प्रेक्ष्योत्प्रेक्ष्य विक्लवीभवतः पर्यावर्तन्त इवास्य जलधराः कालपुरुषैः etc. घनसमयेन वर्धितः आभोगः (extent, expanse) यस्य सः मकरध्वजः एव अर्णवः तस्य मध्ये पतति ताम्—that fell in the ocean of love that is increased by the season of clouds. स्वानुमानात् inferring from his own state. उत्प्रेक्ष्य having pictured or imagined. He inferred that, as he himself suffered from increased torment at the approach of rains, so she also must suffer similarly. विक्लवीभवतः (चन्द्रापीडस्य) who was distressed. पर्यावर्तन्त...पुरुषैः the clouds were transformed for him into the servants of Death. The idea is, as explained by Ar. 'जलधरादयः कालपुरुषैः सह सदृशा अभवन्.' T explains 'स्वं रूपं कालपुरुषेभ्यो दत्त्वा तद्रूपं जगृहुरिव एवमुत्तरत्रापि.' As the servants of Death approach a dying man, so the appearance of clouds meant, as च० thought, death for कादम्बरी. We have often explained that the appearance of clouds was represented by poets to increase the torment of love-sick persons and even to cause their death. जलधर is dark and the कालपुरुषs also are pictured as dark. Understand पर्यावर्तन्त (or पर्यावर्तत as the case may be) after each nominative plural (or singular as the case may be) in the following clauses. Compare the use of परिवर्तिताः on p. 25 l. 22. तडितः...शिखाभिः flashes of lightning became the flames of the fire of love. अवस्फूर्जित...स्वनेन thunder became the sound of the drum of यम. A drum is beaten to announce the arrival of great persons. Thunder is called the sound of the drum of death, as it causes the death of love-sick persons, as said above. आसारधाराः the streams of showers. आमन्द्रगर्जितम् rumbling thunder. Ar. remarks 'अवस्फूर्जितमशनिपात-निर्घोषः गर्जितं मेघस्तनितम्.' मकर...भोगेन (became like) the continued twanging of the string of the bow of Love. कलापिकेकाः notes of peacocks. कालदूतालापैः (became like) the talk of the messengers of death. खद्योताः fire-flies. स्फुलिङ्गः spark. प्रलयानलः fire at the time of the destruction of the world. बलाकाश्रेणयः rows of cranes. आपगाः rivers. सर्व...प्लवैः (became like) the streams of the great flood that is to destroy all. दुर्दिनं a cloudy day. 'मेघच्छन्नेऽह्नि दुर्दिनम्'

इत्यमरः. कालरात्रि the night of destruction at the end of the world. कुटजतरवः the कुटज puts forth flowers in the rainy season. The flowers, being white, are said to be the smiles (which are also white according to poetical convention) of death. अपि च—in this sentence also understand पर्यावर्तत with each nominative, सत्त्वं, बलं &c. In the preceding sentence the poet represented the changes that appeared to be coming over the outer world. In this sentence the author shows that strange changes were taking place even in चन्द्रापीड himself. Ar. explains 'स्वशरीरेऽपि सत्त्वादयः सद्गुणाः कातर्यादिभिरसारपुरुषगुणैः परिवर्तिता इवासन्.' सत्त्वं courage, spirit. कातरता timidity. Though चन्द्रापीड was very courageous, he had become timid as regards कादम्बरी. He was afraid of what might have befallen her in his absence. क्षामता emaciation. कान्तिः bright complexion. वैवर्ण्यं Paleness (विवर्णस्य भावः वैवर्ण्यम्). नयनमश्रुणा—Ar. explains 'अश्रुजलमेवालक्ष्यत। तस्य बाहुल्यान्नयनमदृश्यमभूदित्यर्थः'. आलपनम् talking. Instead of talking he remained silent revolving in his mind the state of का०. अङ्गानि limbs. असहता inability to bear. करणानि organs of sense. अपाटवम् incapacity to perform their functions. अरति—want of interest or pleasure. अरति (which is one of the ten states of love) is defined as 'स्वाभीष्टवस्त्वलाभेन चेतसो याऽनवस्थितिः। अरतिः सा'. Ar. explains 'अरतिः अनवस्थितिः स्थानासनशयनेषु.' सर्वमेवारत्या he took interest in nothing. दिवसैः...ससाद—the principal sentence is दिवसैः...कथंकथमपि जीवितं धारयन् (p. 63 l. 27)...तदेवाच्छोदमाससाद. दिवसैः in (a few) days. उल्लिख्यमानमिव—this and the following accusatives up to कण्ठलग्नं (l. 27) qualify जीवितम्. उल्लिख्यमानमिव that (life) was as if carved out (bit by bit). As days passed, his life became more and more precarious. अनवरत...भज्यमानमिव that was as if broken by the flood of tears that flowed continuously. प्रभञ्जनः wind. उत्खन्यमान dug up, uprooted (like a tree). मदनदुःखोत्कलिकासहस्रैः with thousands of the longings and troubles of Love. अजस्रपातिभिः that fell continuously. Ar. construes the clauses from उल्लिख्यमानम् differently. He takes उल्लिख्यमानम् with अश्रुपूरप्रवाहेण, अवभज्यमानम् with प्रभञ्जनैः, उत्खन्यमानम् with ०उत्कलिकासहस्रैः and so on. This is not bad, but in that case we shall have to omit अपि च (in l. 25); for otherwise we cannot connect शरासारैः with जर्जरीक्रियमाणम्. सहस्रैः...स्वल्पावशेषम् of which (जीवित) only a little remained, having been reduced together with the body by thousands of the showers of the arrows of Love. स्वल्पः अवशेषः यस्य. His body and mind were both pierced by the arrows of cupid and hence were reduced in size, as it were. सङ्कल्प...कण्ठलग्नं that (life) came to his throat together with the body of कादम्बरी that

was presented (to him) by his imagination and that was in the same condition as himself. His imagination pictured that का० had clasped him by the neck. His life also was कण्ठलग्न *i. e.* he was in a precarious condition (it was feared that death may ensue, if the same circumstances continued). निर्विशेषा वृत्तिः यस्य In his imagination he thought that का० must be suffering in the same way as he was. धाराधर...तलम्—this and the following accusatives qualify अच्छोदम् (l. 10). धाराधरः (मेघः) तेषां जलेन क्लिन्नानि (wet) तरुतलानि यस्य. आप्लावितानि उपान्ते हरितशाद्वलानि यस्य the green meadows in the vicinity of which were flooded with water. असेव्यं तटे लतावनं यस्य the bower of creepers on the banks of which could not be resorted to (on account of excessive water). अनवरत...प्रान्तम् the borders of which were rendered turbid by the constant pouring (into it) of the (muddy) water on its banks. अनवरतः रोधसः (तटस्य) यत् जलं तस्य प्रवेशः तेन कलुषिताः प्रान्ताः यस्य. अवशीर्यमाणानि उद्दण्डानां (उद्गतः दण्डः येषां) कुमुदानां दलानि तैः गहनम् (दुरवगाहम्) thick with the petals of Kumudas, whose stalks came high out of the water, that (petals) were scattered about (by the rain). आमग्नं (sunk, submerged) कमलखण्डं (कमलवनं) यस्मिन्. उत्प्लवमानानि (floating) आश्यानानि (ईषच्छुष्काणि) किञ्जल्कदलशकलानि यस्मिन्. किञ्जल...शकलानि pieces of the filaments and petals of lotuses. आ ईषत् जर्जरितानि (shattered, loosened) कह्लाराणि (white lotuses) कुवलयानि (blue lotuses) च यस्मिन्. 'सौगन्धिकं तु कह्लारम्' इत्यमरः. उद्भ्रान्तं भ्रमत् अलिवलयं यस्मिन् in which the rows of wandering bees are frightened (by the heavy showers). उड्डीनः हंससार्थः यस्मात् from which the swarms of swans have run away. अनव...करुणम् that was full of pathos with the cries of cranes that were without shelter. 'पुष्कराह्वस्तु सारसः' इत्यमरः. सरसि भवः सारसः. क्षीरस्वामी calls the bird लक्ष्मण. 'सारसो लक्ष्मणाख्यः विलीनाङ्गो दीर्घजङ्घश्च.' न विद्यते अवस्थानं येषां ते अनवस्थानाः सारसाः तेषां आरसितेन करुणम्. अवशिष्ट...युगलम् where pairs of frightened चक्रवाक birds were concealing themselves underneath the petals (of lotuses) that remained. The heavy showers removed almost all petals. अवशिष्टानि दलानि तेषां तले निलीयमानानि उच्चकितचक्रवाकयुगलानि यस्मिन्. उत्कम्पितानि कादम्बकानां (कलहंसानां 'कादम्बः कलहंसः स्यात्' इत्यमरः) कदम्बकानि तैः आश्रीयमाणानि उपकूलनड्वलानि यस्य the beds of reeds on the banks of which were resorted to by the frightened swarms of कलहंसs. नड्वलः-ला-लम् is a place which is full of reeds. 'त्रिष्वागोष्ठान्नडप्राये नड्वान्नड्वल इत्यपि' इत्यमरः. नड्वल is formed from नड with the affix वल according to two sūtras. 'तदस्मिन्नस्तीति देशे तन्नाम्नि' पा० IV. 2. 67 and 'नडशादाड्ड्वलच्' पा० IV. 2. 88. नडाः सन्ति अस्मिन् देशे इति नड्वलः-ला-लम्. उत्कल...पादपम्—

उत्कलं विरुतं येषां ते उत्कलविरुताः कलापिबकबलाकाः तेषां कलापेन अध्यासिताः उपान्तपादपाः यस्य—the trees on the borders of which were inhabited by swarms of peacocks and cranes that were crying piteously. अमरकोश distinguishes between बक and बलाका 'बकः कङ्कः' इत्यमरः. 'बलाका बिसकण्ठिका' इत्यमरः (बिसमिव कण्ठः अस्याः). बक is called बकोट by N. उपहतं = प्रमुषितशोभम् that was affected. अन्यदिव that looked as if it were different (from what was seen before). दृष्ट...पूर्वमिव—as the lake had been changed in aspect by excessive rain, it seemed to be quite a new lake and so never seen before, though it was really seen before by चन्द्रापीड. अदत्तं दृष्टिसुखं येन which did not please the eye. अनुपजनिता मानसे प्रीतिः येन that did not produce pleasure in the mind. उपाहितं द्विगुणं दुःखं येन that doubly caused him pain (firstly because it recalled all his past actions there and secondly on account of its condition in the rainy season).

P. 64 l. 11-p. 65 l. 15. **आसाद्य...अवलोकितवती.** आसाद्य having reached (the lake). पार्श्वेषु sides (of the lake). अवहिताः watchful (past pass p. of धा with अव). आत्मनाऽपि by himself also. खिन्नोऽप्यखिन्न इव though he was fatigued (by the journey), still (he began to search energetically) like one not fatigued. गहनानि thickets. लसन्मण्डप shining (*i. e.* charming) bowers. अवस्थानचिह्नम् sign of human habitation. Ar. explains 'अवस्थानचिह्नं नाम पदचिह्नानि परिचारकसञ्चारः पाकवह्निर्धूमादिकम्.' नियतम् certainly. असौ refers to वैशम्पायन. पत्रलेखासकाशात् from पत्रलेखा. The student will remember that पत्रलेखा had already been sent forward to का० by चन्द्रापीड and that her route lay along the अच्छोद lake. उपलभ्य having received (*i. e.* known). निरुद्धोद्देशं गतः who has gone to a spot that is screened (from public view). निरुद्धश्चासौ उद्देशश्च तं गतः. Or it may mean 'he went away without any particular object in view.' निरुद्धः उद्देशः यथा स्यात्तथा. Ar. and T read निरुद्देशं which conveys the same sense as that given last. कष्ट...पतितम् a very sad thing has happened. मन्मथ...प्राणाः Let not my life, that is agitated (विक्षिप्त) by the arrows of cupid, that is supported only by (the hope of) seeing का० and that is unable to brook (अन्तरीकर्तुम्) a moment's delay, pass away through emaciation. कादम्बरीदर्शनमात्रकं (दर्शनमेव दर्शनमात्रकं) अवलम्बनं येषाम्. मा यासिषुः—he is afraid that he may die if there is delay in seeing का० and expresses a hope in these words. The augment अ of the Imperfect and Aorist is dropped with the particle मा, according to 'न माङ्योगे' पा० VI. 4 74. यासिषुः (with अ omitted) is the third person plural Aorist of या to go. अंतरीकृ 'to allow to come between, to intervene.' This is a च्वि

formation from अन्तर. उत्पन्ननिश्चयोऽपि although he thought this to be a certainty. अपरि...प्रत्याशायाः as it is the nature of hope not to be definitely fixed *i. e.* a person hopes even against hope, it is not possible to lay down bounds beyond which hope ought to cease. अभिज्ञा aware. अस्य वृत्तान्तस्य—about what happened (to वैशम्पायन). प्रतिपत्स्ये I shall do. निवेशितं तुरगसैन्यं येन who encamped his cavalry. सैन्य...नीय having removed his military apparel. He left his army behind and was dressed plainly because he was going to the holy hermitage of महाश्वेता. Compare the sentiment in शाकुन्तल I 'विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम ।'. सर्प...लघुनी—this and the word ०भिरामे qualify वाससी (two garments). सर्प...लघुनी as light as the slough (निर्मोकः) of a serpent. 'समौ कञ्चुकनिर्मोकौ' इत्यमरः. 'निर्मुच्यते इति निर्मोकोऽहित्वक्' क्षीरस्वामी. घनैः (मेघैः) उज्झिता (मुक्ता) ज्योत्स्ना तद्वत् अभिरामे मनोहरे that were charming like the moonlight free from clouds. तथास्थितं पर्याणं यस्य who remained saddled as he was *i. e.* without taking away the saddle from इन्द्रायुध's back. प्रविशन्नेवावतीर्य he dismounted as soon as he entered the hermitage. पश्चादाकृष्टेन who (servants) were drawn after him (towards the आश्रम through curiosity). असह्येन मन्युवेगेन उत्कम्पिताः सर्वावयवाः यस्याः. उच्चण्ड...लतामिव who was like a creeper struck by violent showers and winds. This shows the extreme tenderness of महाश्वेता's frame. Her tears are compared to rain and her heavy sorrow (that shakes her body) to the wind. उद्बाष्पा दीना च दृष्टिः यस्याः (qualifies तरलिकया) whose eye was full of tears and sad. कथं कथमपि with great difficulty. मा नाम...भवेत् I hope that no harm has befallen का०. हर्ष...गमने at the time of my arrival, though it is (or should be) the source of joy (to महाश्वेता). आशङ्कया भिन्नं हृदयं यस्य whose heart was broken by the doubt. अयम् = चन्द्रापीडः. उड्डीनैरेव प्राणैः with his life that as it were flew (out of his body). प्रोद्बाष्पं (प्रोद्गतं बाष्पं यस्मात्) विषण्णं वदनं यस्य whose face was full of tears and sad. सा अवस्था यस्याः सा तदवस्था तस्याः (of her who was in that condition). महाश्वेताया...लोकितवती—Ar. properly explains "तरलिकाया महाश्वेतादर्शनस्यायमभिप्रायः । सुहृद्व्यसननिवेदनचातुरी मम नास्ति त्वयैव यथासौ सद्यः शोकश्रवणेन उद्वेजितो न स्यात् तथा त्वयैव बोधनीय इति ।'

P. 65 l. 16–p. 66 l. 26. **अथानुप...मलयानिलेन वेति.** अनुपसंहृतः मन्युवेगः यया who did not lessen (reduce) the violence of her grief. गद्गदिकया अवगृह्यमाणः कण्ठः यस्याः whose throat was choked by faltering words. महाश्वेतैव—she understood what तरलिका meant by looking at her face. किमिय...वराकी what can this wretched woman (*i. e.* myself) tell you? दुःखाभिघातेन एकं (केवलं) कठिनं

हृदयं यस्याः whose heart is simply hardened by the (repeated) blows of sorrow. पुनरपि...श्रावितम् my sorrow was again told to one (चन्द्रापीड) who was not fit to hear a tale of sorrow. पुनरपि refers to the fact that महाश्वेता narrated the sad story of her life to चन्द्रापीड when he came to her आश्रम by chance. See p. 136-ll. 2–4 (of P). महाभाग (a vocative) is addressed to चन्द्रापीड. जीवितव्यसनिनी who is fond of life (who wants to live though the direst calamities have befallen her). Or we may take महा... व्यसनिनी as one word. महा...व्यसनिनी who brought an evil against the life of that noble person. महाश्वेता means that she was the cause of the death of the noble वैशम्पायन. चन्द्रापीड who does not know the fate of वै० understands her to refer to the death of पुण्डरीक, महाश्वेता's lover, who died through the torment of love for her. The poet cleverly suggests that she was to be the cause of the death of the noble prince (चन्द्रापीड), as we shall learn later on. Thus the words महाभाग जीवितव्यसनिनी are capable of three applications. निर्लज्जा shameless (in that I repeated the tale of my love and sorrow to you). निर्घृणा cruel (in that I was the cause of the death of वै०). दुःश्रवणम् which is painful to hear. केयूरकाङ्कवङ्ग... कर्ण्य—this refers to the incident of चन्द्रापीड's starting for उज्जयिनी on receipt of a letter from his father. चित्ररथ and मदिरा were the parents of कादम्बरी. कृतार्थिता fulfilled (past pass p. of कृतार्थयति denominative verb from कृतार्थ). मनोरथ and प्रार्थना refer to the desire of कादम्बरी's parents to dissuade का० from her resolve of not marrying till महाश्वेता's sorrow came to an end. समीहितम् desired object (of seeing चन्द्रापीड and कादम्बरी fall in love with each other). न...प्रियमनुष्ठितम्—चन्द्रापीड would have been pleasd if महाश्वेता had induced her friend to avow her love for च० to the latter. इत्यु... वैराग्या in whom dissatisfaction was multiplied manifold in these ways (for these reasons). उत्पन्नं अनेकगुणं वैराग्यं यस्याम्. गाढ...छित्त्वा having cut asunder the strong ties of love for कादम्बरी. गाढः (deep) बन्धः (knot) येषाम्. कष्टतर more severe. महाभागस्यैव तुल्याकृतिम् who was similar in form to the noble (prince चन्द्रापीड). उन्मुक्त...शरीरेण whose body was vacant (void of the performance of its usual functions) as if it were abandoned by the mind. उत्तरलं मुखं यस्य whose mouth (lips) was quivering. Ar. remarks 'एतदुन्मत्तलक्षणम्.' उत्प्लुता...लोकयन्तं who was looking out here and there for something lost with an eye full of tears, aimless and vacant. उत्प्लुता अबद्धलक्ष्या (अबद्धं लक्ष्यं यया) अत एव शून्या दृष्टिः तया. ब्राह्मणयुवानम्—this was वैशम्पायन, the friend of चन्द्रा०. स तु...ब्रवीत्—the principal sentence is स तु मामुपसृत्य...सुचिरमालोक्य अब्रवीत्. अन्यस्मिन् दृष्टिः यस्य सः अन्यदृष्टिः

न अन्यदृष्टिः अनन्यदृष्टिः whose eye was fixed on nothing else (*i. e.* was fixed on me alone). अदृष्ट...जानन्निव who as if recognised me though I had never seen him before. असंस्तुतः unknown, unacquainted. असंभावितो...प्रणय इव though he was never before honoured (by me) he seemed to be full of strong love (for me). उपारूढः प्रौढः (प्रवृद्धः) प्रणयः यस्मिन्. अस्निग्धो...प्रेम्णा though he was not dear (to me) yet he seemed to be helpless through love. शून्योः...स्मरन्निव though he was absent-minded, he seemed to be recollecting something. वैशम्पायन was पुण्डरीक (the lover of महाश्वेता) in another birth. वैशम्पायन had a vague remembrance of the spot, of महाश्वेता and of his love for her in his past life. दुःखिता... प्रार्थयमान इव though his appearance was sad, he seemed to be pleased (on seeing me), though he remained silent he seemed to be soliciting (me). His very silence was eloquent. अभिनन्दन्निव... हृष्यन्निव—Ar. explains 'मदर्थं त्वया तपः सुष्ठु क्रियते इति मामभिनन्दन्निव, **अनुशोचन्निव** मदर्थं त्वयैवं वनवासक्लेशोऽनुभूयते इति मामनुशोचन्निव **हृष्यन्निव** दिष्ट्या त्वं मया प्रत्यक्षितासीति हृष्यन्निव.' बिभ्यदिव as if afraid (of my censuring him). अभिभवन्निव as if insulting me. हृत इव as if he were carried away (by some one else). आकाङ्क्षन्निव as if he desired (to secure) something (from me). अनिमेषेण—this and the following instrumentals qualify चक्षुषा (l. 10) which is to be connected with सुचिरमालोक्य (l. 11). अनिमेषेण (अविद्यमानः निमेषः यस्य) unwinking. निश्चल स्तब्धं पक्ष्म यस्य the eyelashes of which were motionless and paralysed. कर्णान्तचुम्बिना that kissed the tops of the ears (*i. e.* that were elongated). Elongated eyes (poetically described as reaching the ear) were looked upon as a sign of beauty. अमुकुलिता तारका यस्य the pupil of which was not contracted. आविष्ट like one possessed (by a ghost). वियुक्तः = प्रियावियुक्तः. पिबन्निव N. remarks 'अत्यादरेणावलोकनं पानमित्ति प्राश्चः.' सर्वं...एति No one in this world incurs blame if he does what is fitting to his birth, age or form. तव...कोयं प्रयत्नः what means this effort of yours in performing what is quite out of keeping (with your birth in the family of गन्धर्वs, with your youth and your charming form), like (the efforts of) fate that is invariably of a crooked nature. Fate revels in bringing about what is incongruous. You are doing the same. यत् since. अक्लिष्ट unimpaired, unfaded, fresh. मालेव... तनुः this body which is fit only for the favour (प्रणयः) of being placed on the neck like a garland. A garland deserves only one treatment *viz.* being placed round the neck ; so you also deserve only to be clasped by the neck. रूप...संयोज्यते—understand तनुः as the subject of संयोज्यते—why is not this body (of महाश्वेता)

united with fruits that depend upon the sentiment (of Love) like a creeper and that are in keeping with your beauty and years. The words सुमनोहारिणी and रसाश्रयिणा are double-meaning. सुमनोहारिणी that is very charming (with तनुः); that has flowers (with लता). सुमनस् a flower. 'स्त्रियः **सुमनसः पुष्पं** प्रसूनं कुसुमं सुमम्' इत्यमरः. रसाश्रयिणा that had रस (the sentiment of शृङ्गार &c); that had sweetness (with the fruit of a creeper). Ar. remarks 'रूपवयसोरनुरूपं फलं विषयानुभवः रसाश्रयिणा फलेनेत्युक्तत्वात् । रसः शृङ्गारो रसः अन्यत्र माधुर्यम्.' जन्मोपनतानि = स्वजन्मसिद्धानि that can be secured by them in the station in which they are born. परत्र संबन्धी that has reference to the next world. The trouble of practising austerities has nothing to do whatever with this world ; it is undergone to secure a better position in the next life. So तपश्चर्या is proper only after one has enjoyed the good things of this world. किं...जनस्य what need I say of a person who is possessed of a noble form (like you). स्वभावसरसा naturally full of passion (with तनुः); naturally full of juice (with मृणालिनी). मृणालिन्याः तुहिनपातः the fall of snow on a lotus plant. Compare for this idea रघुवंश 16·7 'बिभर्षि चाकारमनिर्वृतानां **मृणालिनी हैममिवोपरागम्** ॥'. वृथा...कार्मुकः cupid uselessly wields a strung (अधिज्य) bow. कुसुमानि कार्मुकं (धनुः) यस्य, ज्यामधिगतं अधिज्यम्. The student will note how in this passage the author employs several distinct words for 'useless, vain.' If handsome ladies like you take to तपश्चर्या, how can cupid arouse love in the minds of men ? चन्द्रमस्, वसन्त, जलदसमय, ज्योत्स्ना, मलयानिल are all excitants of love. They would be useless to produce love in the minds of men, if handsome women took to तपश्चर्या and only ugly women remained. Read वसन्तमासाभ्यागमः as one word. आकरः समूहः तस्य विकसितानि. आडम्बरः show. Put a comma after उपवनानि and not a dash. किं...पुलिनैः what is the use of sandy banks on pleasure-rivers (*i. e.* artificial rivers in gardens).

P. 66 l. 27–p. 67 l. 23. अहं तु...अतिष्ठम्. पुण्डरीकस्य... सर्वथा all whose interest (in worldly objects) had ceased from the (time of) the incidents that befell पुण्डरीक. अपेतं (गतं) कौतुकं यस्याः. अवलोकयतो...लक्षितः I have observed that his intention in his speech and when he looked at me was quite a different one (a sinister or evil one). Ar. explains 'अन्यादृशः अस्वच्छः अभिलाषयुक्तः.' T 'अन्यादृशः अन्यप्रकारः दुष्टः इत्यर्थः'. दुर्निवार... अनर्थस्य through the fault of accursed Love whose working is irresistible, or because the calamity was destined to happen. अनुबन्धम् importunity, pursuit. अतीतेषु...तिष्ठम्—the principal sentence is अतीतेषु केषुचिद्दिवसेषु एकदा गाढायां यामिन्याम्...जाग्रत्येवातिष्ठम्. गाढायां

यामिन्याम् when the night was deep (*i. e.* advanced). उद्गिरत्स्विव... मयूखेषु when the rays of the moon were as if vomiting (*i. e.* emiting) profusely a flood of moonlight that kindled the fire of Love. उद्दीपितः स्मर एव अनलः येन. There is a (apparent) contradiction in saying that the moon's rays kindled fire. It is said that the moon very much excites lovers in separation. Compare शाकुन्तल III. 'तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर्द्वयमिदमयथार्थं दृश्यते मद्विधेषु। विसृजति हिमगर्भैरग्निमिन्दुर्मयूखैस्त्वमपि कुसुमबाणान् वज्रसारीकरोषि ॥'. अप्राप्तसुखा qualifies महाश्वेता (understood). सन्तापात् = पुण्डरीकविरहसन्तापात्. वर्ण...दृष्टिः fixing my gaze on the moon that whitened the ten quarters with its rays that seemed to be brushes (कूर्चकः) of white paint. T says 'सुधा लेपनद्रव्यं वर्णकरणसुधायां कूर्चकैः तूलिकाभिः'. Ar. explains 'वर्णसुधा अनुलेपनसुधा कूर्चैः सुधार्पणोपकरणैः.' अपि नाम expresses 'I hope, would that.' तमपि refers to पुण्डरीक. आशंसाप्रसङ्गेन...स्मरन्ती remembering (with regret) my lord पुण्डरीक of revered memory on the occasion of expressing the hope (contained in the words अपिनाम &c.). सुगृहीतनामन् (a term used as a respectful mode of referring to a person) of hallowed or revered memory. पुण्डरीकस्य स्मरन्ती—verbs meaning 'to remember with regret' govern the genitive of the object according to the Sûtra 'अधीगर्थदयेशां कर्मणि' often quoted in the notes. तादृशस्यापि...नभसोऽवतीर्णस्य—this refers to the incident of a person of noble mien assuring महाश्वेता from the sky that she would be re-united with her lover पुण्डरीक. See p. 169 l. 23—p. 170 l. 13 of P. "चन्द्रमण्डलविनिर्गतो गगनादवतीर्य...महाप्रमाणः पुरुषः...दिव्याकृतिः 'वत्से महाश्वेते न परित्याज्यास्त्वया प्राणाः पुनरपि तवानेन सह भविष्यति समागमः' इत्येवमादृतः पितेव अभिधाय...गगनतलमुदपतत् ।". भाषितम्—the words 'वत्से...समागमः' quoted above. अलीकम् false. जाता अनुकम्पा (दया) यस्य. The reading जीवतु of Ar. and the Calcutta edition is better and should have been kept in the text. Ar. comments 'तदानीं जातदयेन तेन इयं **जीवितप्रिया तपस्विनी** वराकी **यथाकथंचित्** येनकेनापि प्रकारेण **जीवतु** नाम **इत्येवमेवं** बुद्ध्यैव समाश्वासितासि.' येन since. I say that the venerable person from the sky simply assured me through kindness and did not mean that his words were to be taken literally, because that venerable person has since never been even seen by me. तेन refers to चन्द्रमण्डलावतीर्णपुरुष. परासुः = विगतासुः परागताः असवः यस्य. उत्क्षिप्य being thrown up. नीतः was carried away by the person from the sky. See the quotation above. जीवन्गतः went (in pursuit of that venerable person) alive. The reading जीवन्मृतः means 'is dead to me though living.' But we expect an अपि after जीवन् or एव after मृतः. आलजालानि—N explains 'स्वमान्तर्गतप्रायाणि;' Ar. says

'आलजालानि निष्प्रयोजनानि'—vain dreams. दुर्जीवितगृहीता I who cling to my wretched life. N 'दुर्दुष्टं यत् जीवितं तेन गृहीता आत्मसात्कृता.' Ar. explains 'अशोभनजीवितवशवर्तिनी.'

P. 67 l. 24–p. 68 l. 17. **अथ निभृत...अद्राक्षम्.** The principal sentence is अथ...तमेव युवानमद्राक्षम्. निभृतं पदसञ्चरणं यस्य who came with noiseless steps. आ...उद्वहन्तम् who had horripilation from the feet upwards and whose body therefore seemed to be covered (निचित) with a mass of the pointed ends of the arrows of cupid that fell (upon him) incessantly. उद्गताः कण्टकाः (रोमाञ्चाः) यस्मिन्. अनवरतं पतिताः मदनशराः तेषां निकरः (समूहः) तेन निचितम्. His body was thrilled and his hair stood on end. This the poet fancies to be the points of the arrows of cupid. उद्विकासि...हुतभुजा who was whitened with the pollen of expanding केतक flowers and who (therefore) seemed as if already reduced to ashes by the fire of Love. The pollen and ashes are both white. Though he was alive, the poet fancies that his body (covered with pollen-ashes) was already reduced to ashes by love-fire. There ought to be a comma after ०हुतभुजा. भुजाग्रेण...दधानम् who bore on his arm (the front part of his arm) lotus fibres turned into a circle as if it were the bracelet (indicating the prompt execution of his orders) sent by cupid, whose commands are not resisted in the whole world, for (ordering him that) he must die (in the execution of his orders). अपर्युषितं (not stale *i. e.* to be executed immediately) शासनं (आज्ञा) तदर्थं वलयम्. सकलजगति अप्रतिहतं शासनं यस्य. कुसुमानि धनुः यस्य सः कुसुमधन्वा. He bore on his arm lotus fibres (made into a circle) to remove the torment of love. This (on account of the circular shape) the poet fancies to be a वलय. In ancient times it was usual with kings to send chosen warriors on a perilous undertaking with a वलय on their arm indicating their resolve to die in the battle rather than return unsuccessful. Here the king is fancied to be मदन whose sway extends over the whole world. The poet thus fancies that the मृणाल was a वलय given by king मदन to the youth for indicating that he must surely die. The idea is that the youth was sure to die under the torments of love. N properly explains 'यथा कश्चित्सांयुगीनो राज्ञा दत्तं अवश्यं संग्राममरणाय वीरवलयं भुजाग्रेण बध्नाति तथैवानेन भुजाग्रेणावश्यं मरणाय कन्दर्पदत्तं शासनवलयं बद्धमिवेति भावः.' Ar. explains 'किमर्थं प्रेषितम् । अवश्यमरणाय प्रेषितम् । इदानीमेव त्वया मर्तव्यं, इदमस्माकं प्रियतममिति प्रेषितमित्यर्थः.' T says 'शासनवलयं शासनस्य लक्षणं वलयम्.' उद्भूत...तरलितया that was unsteady on account of the tremor (उत्कम्प) due to the appearance of agitation (साध्वसं) (in the Brahmin youth). केतकी-

गर्भसूचि the pointed inner leaf of a केतक flower. The केतक petal resembles in its paleness and points the digit of the moon and hence the author says चन्द्रमसः कलयेव. The moon is the first (the most prominent) friend of मदन, as it excites lovers most, see notes (p. 260). कर्णान्तलग्नया the केतक petal was placed on his ear. The poet fancies that the petal-digit whispered in his ear the threat 'क्वापरं गम्यते हतोसि मया.' On साध्वस Ar. remarks 'साध्वसेन अभिनवप्रियसङ्गमजातमनोविकारेण'. For कलया Ar. reads करशाखया (with a finger) which is also good. उद्वेगा...प्रयच्छन्तम् who as if offered water to himself by the stream of tears that he poured down through torment. Water is offered to the Manes of deceased persons. See notes (p. 239). The poet fancies that the tears are the obsequial water offered by him to himself. This indicates that he was going to die. आत्मेच्छ...म्भसा who had as if taken a bath with the water of perspiration for taking my hand in marriage at his own will. He was bathed in perspiration due to his emotion. This the poet represents as a स्नान. निर्वर्तितं स्नानं येन. A ceremonial bath was necessary in ancient India before a man married. Note मनुस्मृति III. 4 'गुरुणानुमतः स्नात्वा समावृत्तो यथाविधि । उद्वहेत द्विजो भार्यां सवर्णां लक्षणान्विताम् ॥'. The force of आत्मेच्छयैव is this:—he had consulted his own mind and wanting to marry me had taken the preparatory bath; but he had not ascertained whether I was willing to accept him as my husband. परहृदयमविज्ञाय without knowing the heart (intentions) of another. निवार्यमाणमिव...स्तम्भेन who was as if warded off by the heavy paralysis (स्तम्भः) of his thighs. His thighs could not move quickly because of the strong emotion that thrilled him. The poet fancies that the thighs (that were naturally stiff in motion through emotion) purposely became stiff to ward him off from his evil course. गुरुणा suggests another meaning. The ऊरुस्तम्भ was (like) a preceptor that gave sound advice. दूरत...प्रतरन्तम् who stretched his hands from a distance with the vain hope of embracing me and who (therefore) seemed as if crossing the ocean of passion (रागः) that was awful with thousands of उत्कलिकाs (longings; waves). He came with out-stretched hands towards her from a distance with the object of embracing her. A man stretches his hands in swimming and hence the youth full of passion who came with outstretched hands is fancied as crossing the ocean of passion. One who is in love has many longings (उत्कलिका). The sea also is full of waves (उत्कलिका). अनवरतप्रवृत्तैः that went on continuously. आकृष्य... मरुद्भिः the heavy sighs that he heaved as if drew him forward

with themselves. उह्य...पूरेण who was as if borne upon the flood of moonlight that overspread the quarters. This means that he was coming towards me rapidly and mechanically as if borne by a flood. रणरणकेन शून्यम् who was absent-minded through the torment of love. Ar. explains as 'व्याकुलताशून्यचित्तम्.' उच्छुष्कं आननं यस्य whose face was withered (*i. e.* without brightness or colour). प्रोन्मुक्त...कृपणतया who was bereft of mental firmness and was resorted (lit. accepted) to by wretchedness. This means that he had no firmness and had grown wretched. अवधीरितं धैर्येण spurned by steadiness of mind *i.e.* he had no steadiness left. संगृहीतं तरलतया he was seized upon by fickleness. अधिगतं धाष्टर्येन he was seized (lit. obtained) by impudence. दूरीकृतं...विवेकेन destitute of the fear of the next world, wanting in the discrimination of what is proper and improper. Ar. explains 'स्वरुच्या अङ्गीकृतत्वात् केवलस्वरुच्यवलम्बनात् अस्याः स्पर्शदोषेण मे निरयपतनं भवेत् इति भीत्या विरहितम्.' He would incur sin and fall into hell by touching a woman who was not his wife. But he was unmindful of that. संकल्प...स्थितम् who was under the sole sway of Love. संकल्पात् (fancy, imagination) जन्म यस्य स संकल्पजन्मा मदनः. Compare 'किं क्रूरं स्त्रीहृदयं किं गृहिणः प्रियहिताय दारगुणाः। कः कामः सङ्कल्पः किं दुष्करसाधनं प्रज्ञा ॥' दशकुमारचरित; 'काम जानामि ते रूपं सङ्कल्पादेव जायसे.' आविष्टम् possessed by a ghost. उन्मादादापतन्तम् who came towards me running through the intoxication of love. 'चित्तसंमोह उन्मादः कामशोकभयादिभिः' साहित्यदर्पण. दूरतोऽपि...भाव्यमानं who was clearly marked even from a distance on account of the moonlight that was not different (*i. e.* that was as clear as) from daylight. तमेव युवानम्—this refers to वैशम्पायन, who had addressed her once (see text p. 66 ll. 1–2) and about whom she had told तरलिका (text p. 67 ll. 3–6).

P. 68 l. 18–p. 69 l. 26. **दृष्ट्वा च...प्लावितवती.** निःस्पृहाप्यात्मनि though I was indifferent to myself (I did not care for myself, I was ready to die). परं भयम्—her fear was due to the fact that she might be polluted by the touch of the youth. मयेदं...त्यक्तव्यम् I must give up this body that is accursed and unfortunate (because it was polluted by the touch of the unknown youth). तत् therefore (*i. e.* if I kill myself in the case supposed). पुन...प्रत्याशया with the hope of seeing again. दुःखोत्तरम् full of miseries. व्यर्थतां यातम्—she continued to live even when her lover पुण्डरीक was dead with the hope of being re-united with him. If she were to kill herself when touched by the youth, all the miseries which she so far had endured would have been endured in vain. कुसुमशरः मदनः तस्य सहायः (friend). अशरणम् (अविद्यमानं शरणं यस्य) without

shelter. अप्रती...त्मना who is unable by himself to resist (the arrows of love). त्वयि आयत्तं (dependent) जीवितं यस्य. तपस्विनामपि—The force of अपि is:—to protect those that seek shelter is the duty not only of kings, but even of ascetics. तद्यदि...भावयसि if you do not honour me by offering yourself to me (in marriage). कुसुमानि शराः यस्य स मदनः शिशिराः कराः किरणाः यस्य स शिशिरकरः चन्द्रमाः. झगिति quickly, at once. Ar. and N read धिगिति on which Ar. remarks 'धिगिति पूर्वमुक्त्वा, अथवा धिगिति शब्दानुकारः.' उत्तमाङ्ग...ज्वालेव as if a flame burst forth from my head. उन्मिषन्तः बाष्पाणि एव स्फुलिङ्गाः यस्याम् in which sparks in the form of tears rose. Ar. says 'कोपादपि बाष्पाः पतन्ति.' आ...यष्टिः whose body trembled from the feet upwards (through wrath). आत्मान...चेतयमाना forgetting even myself; not conscious of what I was doing. क्रोधस्य आवेगेन रूक्षाणि अक्षराणि यथा स्युस्तथा with words that were harsh on account of the violence of my anger. गदतः speaking (geni. sing, of गदत् pr. p. of गद्). माम् is the object of गदतः. उत्तमाङ्गे on the head. अवशीर्णा shattered. (न) नष्टानि वा अक्षराणि your power of clear expression has not come to an end; you are not struck dumb. Ar. remarks 'वाक्यस्य प्रधानसाधनमुत्तमाङ्गे सत्यपि जिह्वा ने (न?) चेद्वृथा, तस्यामपि सत्यां वाणी न चेत् व्यवहारशक्तिर्न चेद्वृथा, तस्यामपि सत्यां अक्षरव्यक्तिर्न चेत् अव्यक्तार्थतया अर्थागमशून्यत्वात् वृथा एतत्सर्वं किं तव (न?) नष्टमिति.' साक्षिभूतानि the witnesses of the good and evil done by the whole world. महाभूतानि—पृथ्वी, अप्, तेजः, वायु and आकाश. Compare the verse from the महाभारत 'आदित्यचन्द्रावनिलोऽनलश्च द्यौर्भूमिरापो हृदयं यमश्च। अहश्च रात्रिश्च उभे च सन्ध्ये धर्मोऽपि जानाति नरस्य वृत्तम्॥.' आहृतोऽसि carried or blown away. नापि...नीतोऽसि you are not reduced by the sky to its own state. आत्मनः निर्विशेषः (निर्गतः विशेषः यस्मात्) तस्य भावः ०निर्विशेषता (lit. being not different from). अव्यवस्थितः not amenable to moral rules. व्यवस्थिते—that is governed by fixed orderly rules (of conduct). Ar. comments 'स्वतपोबलपातिव्रत्यदर्पाद्वदति-व्यवस्थितेऽस्मिन् लोके मनुष्याश्चेत्पूर्वापरपर्यालोचनया कथयन्ति। पक्षिणश्चेत्कामचारिणः कामवादिनश्च। एवं व्यवस्थायुक्तेऽस्मिन् लोके त्वं मानुषः सन् पक्षिवदाचरसि।.' तिर्यग्जातिः like one belonging to the order of lower animals. कामचारी doing whatever he likes at his will. येन qualifies हतविधात्रा (by accursed creator). केनापि for some unknown reason. उपदर्शितः मुखे रागः (अनुरागः; रक्तिमा) येन—who has manifested his affection on his face (in his eyes, speech, gestures &c); who shows red colour on his beak (with शुक). स्वपक्ष...वृत्तिः—स्वपक्षपातमात्रे प्रवृत्तिः यस्य who acts according to his own liking (without consulting the feelings of others); स्वपक्षाभ्यां पातः तेनैव प्रवृत्तिः यस्य that flies on its own wings (with शुक). Ar. explains 'परपक्षमनादृत्य स्वपक्षमेवाधिकृत्य प्रवर्त-

मानः, स्वकीयगरुद्गमनमात्रा चेष्टा यस्य इति च स्फुरति।'. स्वपक्ष...वृत्ति (with the youth) may also mean 'whose business is only to defend his own side.' अनिरूपित...वादी who speaks without observing whether the person (or place) before whom he speaks is proper or improper. A parrot repeats what it is taught at any place and before anybody. Ar. remarks 'एषा तपस्विनी एवं वक्तुमयुक्तमित्यनिरूपितस्थानास्थानं वदन्, पक्षिवा (पक्षी अव ?)चनीयवचनं गुरुसंनिधावपि वक्ति।.' Ar. reads वक्तुमेव for वक्तुमेवं, which seems better (meaning 'you are only taught *to speak* and *not to understand* the proper time and meaning of what you speak'). तेन therefore (because you speak without understanding the meaning). एकान्त...पादितवानसि have you not engendered anger (in me), you who are an object of unalloyed ridicule inasmuch as you talk thus (what is improper). एकान्त invariable, absolute, excessive. 'तीव्रैकान्तनितान्तानि' इत्यमरः. न क्रोधमुत्पादितवानसि is to be understood as a question. If we understand the words to be a mere assertion, the sentence will mean 'you, though an object of excessive ridicule, have not angered me.' But this would be opposed to what she did in the sequel, *viz.* that she invoked the moon to turn him into a bird. It may perhaps be urged that she did not mean it as a curse but simply wanted to give him his due. All the same, she was angry with him, as will be clear from the opening words of her speech 'आः पाप &c.' त्वदुक्ते दुःखिता being grieved at your words. संविभाग... करोमि I shall make this allotment of your proper share to you. Ar. remarks 'सम्यग्विभागः संविभागः, शुकजातौ निक्षेप्तुं योग्यस्य शुकजातावेव निक्षेपणं सम्यग्विभागः'. येन by which (*i. e.* if you are given your proper lot and are made a parrot). न...कामयसे you will not make love to women like me. चूडामणिः the crest-jewel. अलीककामी a false lover *i. e.* one whose advances of love are disagreeable. मदुदीरितायां जातौ in the species that I uttered (viz. parrot). न वेद्मि किमसह्य...सामर्थ्यादेव I do not know whether on account of the violence of the fever of Love whose working was unbearable, or whether on account of the gravity of his own misdeeds that were ready to yield him their fruit, or whether by the very power of my own words. असह्या वृत्तिर्यस्य. सद्यः (तत्क्षणे) विपाकः यस्य. विपाकः means 'the result of actions done either in this or a former birth.' It is the dogma of the Vedanta that one's next birth is determined by one's most prominent कर्म (good or evil) at the termination of one's life. Compare for the use of विपाक in this sense रघुवंश 14. 62 'ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुरप्रसह्यः.' Ar.

explains 'न वेद्मि किमित्यादिना विकल्पेन मदनज्वर—दुष्कृतविपाक—शापशक्तयः सर्वा अपि चलिताः पतनहेतवोऽभवन्नित्यभिप्रायः।'. छिन्नं मूलं यस्य. अचेतनः lifeless (अविद्यमाना चेतना यस्य). अतिक्रान्तं (गतं) जीवितं यस्य. कृतः आक्रन्दः येन. असौ refers to the youth (वैशम्पायन) cursed by महाश्वेता. महाभागस्य refers to चन्द्रापीड.

P. 70 ll. 1-6. **चन्द्रापीडस्य...अस्फुटत्.** कर्णा...दृष्टेः—कर्णान्तायतं लोचनद्वयं तस्य आमीलनेन भग्ना दृष्टिः यस्य whose power of seeing was gone by the closing of his eyes that stretched as far as the top of his ear. भ्रष्टं वचनसौष्ठवं यस्य whose sweetness of speech was lost. सौष्ठव is derived from सुष्ठु. भगवति is addressed to महाश्वेता. अपुण्यभाजा (मया) by me who am unlucky. परिचर्या = सेवा. भूयात् Benedictive 3rd person sing. of भू. गदतः qualifies चन्द्रापीडस्य. भेदोन्मुखं that was about to break (with हृदय); that was about to open (with bud). शिलीमुखाघातात् by the stroke given by a bee. स्वभावसरसं—applies both to मुकुल and हृदय—that is by nature charming or full of juice (with bud); that is full of affection by nature (with हृदय). अस्फुटत् broke (with heart); opened (with मुकुल).

P. 70 l. 7-p. 71 l. 27. **अथ...तत्रैवाजगाम.** The principal sentence in this long passage is कादम्बरी चन्द्रापीडदर्शनाय उत्ताम्यन्ती तत्रैवाजगाम. There are many locatives (absolute) in the first part of this passage. संभ्रमेण प्रतिपन्नं चन्द्रापीडशरीरं यया who hastily held the body of चन्द्रापीड. This qualifies तरलिकायाम् (l. 13). भर्तृदारिके Princess (addressed to महाश्वेता). 'राजा भट्टारको देवस्तत्सुता भर्तृदारिका' इत्यमरः. किं लज्जया what is the use of shame (felt at being the cause of चन्द्रापीड's state). Ar. says 'अस्यापराधमकरवम्, अस्य मुखं कथमवलोकयामीति लज्जया किं प्रयोजनम्.' अन्यथैव कथमप्यास्ते he lies down somehow in a very different (strange) way (from his usual position). ग्रीवा neck. धारयति holds up, supports. विचालितः moved. न चेतयते does not know it. अन्तःप्रविष्टा तारका (pupil) ययोः. समुन्मीलयति opens. नायं... करोति he does not cover his limbs that have fallen down just as they were (at the time when he died). चंद्रस्य इव आकृतिः यस्य. आर्तवचसि तरलिकायाम् when तरलिका uttered these distressed words. तिर्यगाभुग्न...महाश्वेतायाम् when महाश्वेता became motionless and had fixed her steady and paralysed gaze upon the face of चन्द्रापीड that was bent aside a little. तिर्यक् आ (ईषत्) भुग्नं चन्द्रापीडमुखं तस्मिन् निहिता निश्चला स्तब्धा दृष्टिः यया सा अत एव निश्चेष्टा (निर्गता चेष्टा यस्याः). आः पापे &c. these are the lamentations of the servants of चन्द्रापीड (see p. 71 l. 6). अपाकृता (removed) अखिलस्य जगतः पीडा येन. उत्सादितम् destroyed. अनाथीकृताः deprived of a protector. सनाथः अनाथत्वेन संपन्नः कृतः अनाथीकृतः (a च्वि formation). भग्नाः...गुणानाम् the roads

of merits are destroyed *i. e.* in the death of चन्द्रापीड who was possessed of all virtues, the latter have met their death as it were; they can no more show themselves in their entirety. अर्गलिताः...लोकस्य the quarters are now bolted for those who came with requests (*i. e.* as चन्द्रापीड who gratified all the desires of mendicants was dead there was no one left to whom they would go). कस्य...लक्ष्मीः—'त्वत्सदृशस्याधिपतेरभावात् लक्ष्मीवीक्षणार्हो नास्त्येवेति लक्ष्मीकटाक्षाणामपात्रम्' Ar. व्यसनमेव...संवृत्ता service has become an evil (a calamity). Ar. says 'सेवां पूर्वं व्यसनमाहुः, सैव त्वयि स्वामिनि सति उत्सवः संवृत्ता, त्वया विना सा पूर्ववत् व्यसनमेव जाता इत्येवशब्दस्याभिप्रायः ।.' वृत्तं...शीलत्वम् to treat (one's servants) as one's equals is now a thing of the past. चन्द्रापीड treated his servants as his equals; now that he is dead there will be no master who will so treat his servants. Or समानशीलत्वम् may mean 'treating all persons equally' (or impartially). वृत्तं—past 'वृत्तं पद्ये चरित्रे त्रिष्वतीते दृढनिस्तले' इत्यमरः. Ar. explains "भृत्यैः समानशीलत्वं, 'जनस्याशयमालक्ष्य यो यथा परितुष्यति । तत्तथैवानुवर्तेत पराराधनपण्डितः' इति न्यायेन यो यो यच्छीलः तस्य तच्छीलतया वशीकरणम् । अथवा पक्षपातविरहितत्वं तेषु समानशीलत्वम्." T says 'समानशीलत्वं सेव्यसेवकयोः तुल्यशीलत्वम्.' अस्तमिता...श्लाघा praise of servants has come to an end. You praised your servants; no other master ever does so. लघूकृतः भृत्यादरः regard for servants is now made thin. प्रियालपितानि pleasing talk (addressed to servants). Ar. says 'अपि सुखं भुक्तं, अपि सुखं शयितमित्यादिकुशलप्रश्नात्मकानि प्रियवाक्यानि.' समाप्ता...कथाः all talk about charitable gifts is at an end *i. e.* you were very liberal to your servants; now there will be no master who will give gifts freely to his servants. कथं...भूतोऽसि how is it that you now remain only in stories (*i. e.* you are now dead and only a subject for conversation). भूतपूर्वाः...प्रजाः to whom can the people now go, having so far been your subjects. समाधानम् comfort. T 'समाधानं योगक्षेमकरणम्'. धूर्धर who bears the responsibility (*lit.* yoke) of government. विपन्न dead. शुचा=शोकेन (शुच् *f.* sorrow). देहि...र्थनाम् grant the request of your devoted servants. प्रतिपद्यस्व accept, take. अनपेक्ष्य without paying any regard to them. अवनितले विमुक्तः आत्मा येन who threw themselves on the ground. आरटति परिजने when the servants were screaming. आरटति *loc. sing.* of pr. p. of रट् with आ. तदाकर्णनेन उत्कर्णे (उद्गतौ कर्णौ यस्य) whose ears were raised by hearing (the screams). This adjective should rather have been placed in the next clause to qualify इन्द्रायुध. उद्भ्रान्त agitated. समापतति राजलोके when the princes came there. समुत्प्लुत...दर्शिनि that saw with eyes that were flooded with tears

and the eyelashes of which were raised up. समुत्प्लुताभ्यां उत्पक्ष्मभ्यां (उद्गते पक्ष्मणी ययोः) नयनाभ्यां पश्यतीति इति समुत्प्लुत...दर्शिन्. चन्द्रापीडवदने निवेशिता (निहिता) दृक् येन. दीन...शुचेव who cried through grief as it were by his very sad neighing. दीनतरेण हेषारवेण कृतः आक्रन्दः येन. पर्यायेण उत्क्षिप्तं खुरचतुष्कं तेन आहतं क्ष्मातलं (पृथ्वीतलं) येन who struck the earth with his four hoofs that were raised up in rotation. आत्मो...योगे who snapped at the hard bridle-bit and the golden chain as if to free himself. आच्छोटितं खरखलीनं कनकशृङ्खलयोगश्च येन. Ar. reads ०शृंखलायोगे (which is good) and explains 'आच्छिन्नं खरखलीनं शृंखलं च आयोगश्च येन, आस्यगतं खरखलीनं च ग्रीवागतं शृङ्खलं च गात्रगतं कवचं च मुहुर्मुहुराच्छोटयति दशतीत्यभिप्रायः.' तुरङ्गमतां...इन्द्रायुधे when इन्द्रायुध seemed to be as if desirous of being freed from being a horse. The various actions of इन्द्रायुध (who was the sage कपिञ्जल reduced to that state by a curse) were like those of a man. पत्रलेखा...गमना—चन्द्रापीड had sent पत्रलेखा forward with केयूरक to का० saying that he would follow her closely (see p. 24 ll. 21–24). पत्रलेखा must have reached का० about the same day on which चन्द्रा० came to the अच्छोद lake as is suggested by मेघनाद's words on p. 63 ll. 7–10. पत्रलेखा...गमना qualifies कादम्बरी (l. 26). चन्द्रोदय...ध्वजा who was like the tide (वेला) of the ocean dashing up at the rise of the moon and was समकरध्वजा. समकरध्वजा (1) full of love (with का०); (2) with sharks as marks (with वेला). मकरध्वजेन (मदनेन) सह (बहुव्रीहिः); मकराः एव ध्वजाः (चिह्नानि) मकरध्वजाः तैः सह स...ध्वजा (बहुव्रीहिः). व्याजी...पुरः putting forward before her parents the pretext of seeing महाश्वेता (she started). प्रतिपन्नः शृङ्गारवेषः आभरणं च यया who put on apparel and ornaments suited to a woman (in love). Ar. remarks 'वेषः स्रक्चन्दनादि परिधानधारणं च आभरणानि केयूरनूपुरादीनि'. रणन्नूपुरयुगेन—this and the following adjectives up to नातिबहुना qualify परिजनेन. रणत् नूपुरयुगं यस्य whose pairs of anklets were resounding. मुखरं मेखलादाम यस्य whose girdle was noisy (with the small bells attached to it). रम्यः उज्ज्वलः च आकल्पः (वेषः) यस्य whose apparel was charming and brilliant. 'आकल्पवेषौ नेपथ्यम्' इत्यमरः. कल्पिता अनङ्गबलविभ्रान्तिः येन who produced the illusion (in the mind of the spectators) of the army of cupid. The female attendants of का०, that were charming in form and dress, are said to be the army of cupid. गृहीतानि सुरभि...करणानि येन. माल्यं garland 'माल्यं मालास्रजौ मूर्ध्नि' इत्यमरः. पटवासः fragrant powder. T says 'पटवासो वस्त्रादिवासनचूर्णम्.' उपकरणं material. पुरः...मार्गा to whom the way was shown by केयूरक who went before her. पत्रलेखा कथयति प्रत्यहम्—पत्रलेखा tells me every day

(about च०'s arrival and therefore I have to believe it). T says 'पत्रलेखा कथयति इत्यन्यत् तदन्यदेव न परमार्थमित्यर्थः.' अहं पुनः as for myself. एकान्तनिष्ठुर excessively cruel. शठमतेः of roguish mind. निःस्पृहागमनं his coming here without any other object in view (*i. e.* coming for my sake alone). आगमनं न श्रद्धे—verbs meaning 'to believe' govern the locative of the person or thing believed; but श्रद्धा governs accusative. मद्विमर्शाय for testing me (*i. e.* for feeling the state of my mind). दुर्विदग्धा (silly, stupid) बुद्धिः यस्य. वक्रभाषितं croocked speech (speech capable of two meanings). हिमगृहके... वक्रभाषितं—These words refer to चन्द्रापीड's speech when he was not sure of का०'s love on p. 220 ll. 9—16 of P (which is full of श्लेष) 'देवि जानामि कामरतिं निमित्तीकृत्य प्रवृत्तोऽयं...व्याधिः। ...अनङ्गदे तनुभूते ते भुजलते।...गृहाण स्वयंवरार्हाणि मङ्गलप्रसाधनानि। सकुसुमशिलीमुखा हि शोभते नवालतेति।'. त्वयैव refers to मदलेखा. असंशयकारि leaving no doubt. प्रत्युत्तरं दत्तम्—As a matter of fact मदलेखा's words were as equivocal as those of चन्द्रापीड, but कादम्बरी pretends that they were not. See for मदलेखा's reply p. 220 l. 21—p 221 l. 2 of Petersons' edition, *e. g.* 'अपि च कुमारभावोपेतायाः किमिवास्या यत्र सन्तापाय'. मरणेऽपि even when I am on the point of death. यदि...अभविष्यत् if it had occurred to his mind 'she (का०) experiences this pain for my (च०'s) sake.' तदा...नाकरिष्यत् he would not then have gone in that way. This refers to चन्द्रापीड's starting for उज्जयिनी from अच्छोद on the receipt of a letter from his father without having come personally to bid goodbye to का०. तथा...त्वयैव even if he now comes, you alone should say what is to be said to him (I shall be silent). चरण...ग्राह्यः I shall not be reconciled even if he falls at my feet. प्रियसख्या refers to मदलेखा. अचेतितः आगमनखेदः यया who was unconscious of the fatigue of the journey. उत्ताम्यन्ती pining for.

P. 72 ll. 1—17. **आगम्य...द्वयमपि नास्ति.** आगम्य...द्राक्षीत्—the principal sentence is आगम्य...उन्मुक्तजीवितं चन्द्रापीडमद्राक्षीत् (l. 4.). उद्धृता...करम् that (चन्द्रापीड, whose life was extinct) was like the ocean from which the nectar had been taken away. उद्धृतं अमृतं यस्मात्. अमृत was the last of the 14 रत्नs churned out of the ocean by the gods and demons. इन्दु...बन्धम् who was like a long (tire-some) night destitute of the moon. निशाप्रबन्धः (*lit.*) continuity or extent of night. अस्तमितः (अस्तं गतः) तारागणः यस्मिन्. अस्तम् is an अव्यय 'सातीतेऽस्तमदर्शने' इत्यमरः. अपचिता (reduced, destroyed) कुसुमशोभा यस्य. उत्खाता (dug out, taken away) कर्णिका (pericarp of a lotus) यस्य. T 'कर्णिका पद्ममध्यपीठम्'. उत्खण्डितः अङ्कुरः (sprout, fresh shoot) यस्य.

मृणालम् the fibrous root of a lotus. अवलुप्तः (अपहृतः) तरलः (मध्यमणिः) यस्य the middle jewel of which is taken away. 'तरलो हारमध्यगः' इत्यमरः. उन्मुक्तं (त्यक्तं) जीवितं येन. अद्राक्षीत्—supply कादम्बरी as the subject. धरा०...यान्ती falling to the ground. मुक्तः आक्रन्दः (loud shriek) यया. लब्धा संज्ञा (consciousness) यया. मूढेव...दृष्टिः whose eye was motionless and paralysed like one that faints. स्तम्भिता paralysed. निष्प्रयत्ना...निश्वसितुमपि she could make no effort even to breathe. विस्मृता...ताक्षी who fixed her eyes upon the face of चन्द्रापीड as if she had become motionless because of her forgetting her very great grief. श्यामा...निशा who with her dark and red face was like the night of the full-moon day in which the disc of the moon is afflicted by Râhu (*i. e.* eclipsed). Her face was dark through the mortification she felt at seeing her lover lying dead and red on account of her emotion due to suppressed tears. It therefore resembled the eclipsed moon (that becomes dark-red). ग्रहेण (उपरागेण) उपरक्तं इन्दुबिम्बं यस्याम्. 'दलेऽपि बर्हं निर्बन्धोपरागार्कादयो ग्रहाः' इत्यमरः; 'उपरागो ग्रहे राहुग्रस्ते त्विन्दौ च पूष्णि च' इति च. निशित...किसलया whose tender lip was quivering and who seemed (therefore) to be a creeper that shook by the fall of a sharp axe. निशितः परशुः तस्य पातेन उत्कम्पिनी. वेपितं अधरकिसलयं (अधरः एव किसलयं) यस्याः. लिखितेव like one painted (*i. e.* motionless). स्त्री...चेतसा with a mind that was contrary to the (usual) disposition of women. She had made her heart firm and resolute and did not weep as women ordinarily do. Ar. explains 'स्त्रीस्वभावविरुद्धेन चेतसा धैर्यवता अनुमरणकृतव्यवसायेन चेतसेति यावत्। एतदभिप्रायशा मदलेखा सपादपतनमब्रवीत्.' उत्सृज...रटन्ती give vent to this great grief by crying. सम्भारः mass. बाष्प...अस्मिन् If vent was not given to it by the shedding of tears. अस्मिन् refers to मन्युसम्भार. Compare for a similar idea 'शोकक्षोभे तु हृदयं प्रलापैरेव धार्यते ॥' उत्तररामचरित. अतिभारोत्पीडितं (1) distressed by the great weight of sorrow (with हृदय); (2) strained by the great pressure of water (with lake). तटाकः—कम् lake or pond. सरसमृदु (1) that is full of love and is delicate (with हृदय); (2) that is full of water and is soft (with तटाक). अपेक्षस्व have regard for, care for. कुलद्वयमपि the family of her father and her mother.

P. 72 l. 18—p. 74 l. 11 इत्युक्तवती...पुनस्तामवादीत्. विहस्य—This shows how firm she had made herself. Far from weeping, she could laugh. अयि इति कोमलामन्त्रणे अनुनये वा. उन्मत्तिके is addressed to मदलेखा. उन्मत्तिका mad, intoxicated. वज्रस्य सारवत् कठिनं as hard as the essence of adamant. यन्ना...स्फुटितम् that did not burst even after seeing this; she refers to her seeing चन्द्रापीड lying dead.

अपि च...परिजन इति and moreover all these—mother, father, brother, one's own body, friends, servants—are meant for her who continues to live. She means that she is about to die and to her all these ties of worldly life are now unmeaning and unnecessary. मया...शरीरं Ar. explains 'अहं चन्द्रापीडविरहानलज्वालाभिः प्रतिदिनं मरणदुःखमेवानुभवामि न तु जीवामि । एवं प्रतिक्षणं म्रियमाणया मया अद्य चिरात् जीवितं लब्धम् । किंरूपं जीवितम् । प्रियतमशरीराख्यं जीवितम् ।'. The body of her lover चन्द्रापीड is her very life as it were. यत् = प्रियतमशरीरं. यज्जीव...शान्तये—Ar. explains 'यच्छरीरं जीवदवस्थायां संभोगेनाजीवदवस्थायामनुमरणेन च द्विधाऽपि सर्वदुःखानामुपशान्तये भवति । जीवदवस्थे चन्द्रापीडे लब्धभोगेन विरहदुःखप्रशमनं भवति । मृते तस्मिन् लब्धेनानुमरणेन अत्यन्तविरहदुःखप्रशमनं भवति । एवमुभयथाऽपि सुखप्रदं जीवितभूतं जीवद्वा मृतं वा प्रियतमशरीरं लब्धम्.' तत् therefore. किमिति why. देवेन...सृजता by the prince (चन्द्रा०) who came here for me and died. सुदूर...पातयामि (why) shall I who am placed very high (highly flattered) and made very eminent (by the prince) humble and bring down myself (from my high position) by merely shedding tears. She means that च० was possessed of all virtues and was the noblest mortal that ever lived. If he came far from his land for my sake and died for me, I must surely be the noblest maiden in his eyes. If like a common girl I were to weep now when he dies, I shall lower myself from the high pedestal on which I have been placed by the noble prince and be an ordinary girl. कथं...करोमि How shall I present an evil omen by weeping to the prince who is ready to go to heaven. The अमङ्गल is twofold. When a man is about to start on a journey, to weep in his presence is an अमङ्गल. Here चन्द्रापीड was on his journey to heaven; secondly it is a common belief that the soul of the departed has to drink the tears shed by the mourners. Dr. Peterson says that it is also the belief in England. Note 'श्लेष्माश्रु बान्धवैर्मुक्तं प्रेतो भुंक्ते यतोऽवशः । अतो न रोदितव्यं हि क्रियाः कार्याः स्वशक्तितः ॥' याज्ञवल्क्यस्मृति (प्रायश्चित्ताध्याय) verse 11; see रघुवंश VIII. 86 'स्वजनाश्रु किलातिसन्ततं दहति प्रेतमिति प्रचक्षते ॥'. Ar. remarks 'मद्रुदितेन तस्यापि निरयगतिर्विचते.' This is rather startling. पाद...उद्यता I am ready to follow the feet (of चन्द्रापीड) as if I were the dust of his feet. She means that she is going to burn herself with his body. Just as the dust of one's feet is always attached to the feet, so I wish to be always with him. पादधूलि also suggests that she is as worthless and insignificant as dust when compared to the godly चन्द्रापीड. कथं हर्षस्थानेऽपि रोदिमि how shall I weep when this is an occasion for joy (that she will be able to follow चन्द्रापीड). Ar. comments

'देवपादानुगमप्रसङ्गहेतुत्वात् अस्मिन् हर्षस्थाने रोदनस्योत्पत्तिरपि नास्ति ।'. P. 73. किं...विधम्—what is that great sorrow that has befallen me (that I should weep). किमद्यापि रुद्यते—किमद्यापि सर्वदुःखोपशमावसरे रुद्यते—why should I weep even now (when all my sorrows are about to end by my अनुमरण). यदर्थे—for whose sake—refers to चन्द्रापीड. कुल...गणितः I paid no regard to the traditions of my noble family. T explains 'असद्वंशस्याचारपारम्पर्यं, गन्धर्वस्त्रिया मनुष्येण संसर्गः कुलाचारातिक्रमः इति.' धर्मो नानुरुद्धः my duty (as a maiden) was not followed. It was my duty as a maiden not to do anything without the permission of my elders; and yet I came here to see चन्द्रापी० without telling my parents. जनवादः scandal. मदनोप...खेदितः I troubled my friends by the (preparation of) remedies against (the torment of) love. The friends of कादम्बरी took great trouble to adopt various cooling remedies when का० was love-sick. तस्याः...कृतम् I did not even think of this that my vow made for her (महाश्वेता) was not kept. This refers to the vow taken by कादम्बरी that she would not think of marriage until महाश्वेता's grief ended, 'नाहं कथंचिदपि सशोकायां महाश्वेतायामात्मनः पाणिं ग्राहयिष्यामीति' P. 177 ll. 14–15 (of Peterson's edition). उज्झिताः त्यक्ताः प्राणाः येन. प्राणानामीश्वरे the lord of my life. This refers to चन्द्रापीड. प्राणान् प्रतिपालयन्ती supporting (*lit.* guarding) my life (which really belongs to चन्द्रापीड). त्वयैवे...इम् what is this that you say to me (*i. e.* you ask me to do something that is most unsuitable). She means that she keeps her life as the property of चन्द्रापीड and as the latter is dead, his belongings must go with him and therefore मदलेखा's advice is improper. Or प्राणान् प्रतिपालयन्ती may be taken to mean 'waiting for my life (to depart from my body)'. The reading of Ar. त्वयैव किमुक्ता स्याम् is better and means 'what would you yourself say to me' (if I were to care for my life and not die after चन्द्रापीड). अस्मिन्समये...मरणम् on this occasion death itself were life and life would be death. She means that if she died along with चन्द्रापीड, she would enjoy a permanent life of union with him after her death and so to die would mean a new and happier life. If she were to live after च०, it would be a life full of miseries and worse than death. Ar. reads with the Calcutta editions मरणमेव श्रेयो न जीवितं मे सर्वप्रकारलज्जाकरं तु जीवितं न पुनर्मरणम्. ममोपरि स्नेहाबद्धया bound by affection for me. स्नेहेन आबद्धया. यथा च...पूरयतः (you should so act) that they will find fulfilled in you their cherished object that they desired to see fulfilled in me. She means:–'be you to them in my place, their very daughter.' The मनोरथ is the marriage of their dear daughter. येन so that (*i. e.* if you stand in my

place to my parents and marry). परलोक...भविष्यति for offering a handful of (obsequial) water to them there will be a son (born) of you, even when I shall be no more (lit. gone to the next world). For जलाञ्जलि, see notes p. (239). मे न स्मरति will not remember me with regret. न दिशो गृह्णाति will not resort to all the quarters (in search of employment). T says 'दिशो गृह्णाति देशान्तरं भजतीत्यर्थः.' पुत्रकस्य सहकारपोतस्य the young mango-plant that I brought up as if it were a son. मच्चिन्तयैव by thinking of me (*i. e.* by reflecting over what I would have done if I had been living). Or it may mean 'with that anxious care which I would have bestowed upon it.' माधवीलता = वासंतीलता, with white fragrant flowers, otherwise called अतिमुक्तक. उद्वाहमङ्गलं the ceremony of marriage. स्वयमेव निर्वर्तनीयम् (करणीयम्) न तु परिजनहस्तेन. It was usual with Indian ladies to amuse themselves by celebrating the marriage of trees and creepers, especially of the mango (and the Bakula) with नवमालिका and माधवी. Compare शाकुन्तल I 'इयं **स्वयंवरवधूः सहकारस्य** त्वया कृतनामधेया वनज्योत्स्नेति **नवमालिका**' or शाकुन्तल III 'क इदानीं **सहकारम**न्तरेण **अतिमुक्तलतां** पल्लवितां सहते.' मच्चरणतलेन लालितस्य (fondled). It was the convention of poets that an अशोक tree put forth flowers when kicked by young damsels. Note the following verse which summarizes some of such conventions. 'स्त्रीणां स्पर्शात्प्रियंगुर्विकसति बकुलः सीधुगण्डूषसेकात् **पादाघातादशोक**स्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by मल्लिनाथ on मेघदूत (II. 17). कर्णपूरः ear-ornament. उच्चेयानि should be plucked. शिरो...निहितः placed towards that part (of the room) where my head would be (when I lay on my bed). कामदेवपटः a piece of cloth on which the image of Cupid had been painted. पाटनीयः should be torn to pieces. On this Ar. makes the subtle remark 'तस्मात् (कामदेवपटात्) समाराधनस्य वैफल्यात् । किं च तदाराधनेन मदलेखाया अपि अशोभनं भविष्यतीति शङ्कया च'. कालिन्दी and परिहास are the names of the सारिका (Maina) and of the parrot respectively. मदङ्कशायिनी accustomed to lie on my lap. नकुलिका a female mongoose. तरलक is the name of the fawn and is very appropriate (as fawns are very swift in their movements). जीवंजीव the चकोर bird 'जीवंजीवश्चकोरकः' इत्यमरः. क्रीडापर्वते—on the pleasure-mountain. विपद्यते dies. पाद...सञ्चारी who moves about closely following a person (or rather within the feet of a person). हंसकः goose, flamingo. Ar. 'न हन्यते पादेन नाक्रम्यते.' Moving between the feet, the हंसक may be killed if a person unwarily steps upon it. अपरिचिता गृहे वसतिः यस्याः who was never accustomed to stay in

the house. बलाद्विधृता who was kept (lit. held) forcibly in the palace. तपस्विनी poor, wretched. वनमानुषिका a wild woman; a woman belonging to wild un-civilized tribes. **P. 74.** प्रतिपादयितव्यः=दातव्यः. शरीरोपकरणानि—शयनोपधानानि—beds, pillows &c. (ministering to the comfort of the body). अङ्कप्रणयिनी seeking your lap (*i. e.* you should keep it for yourself). अपरमपि—other things also (though not specifically bequeathed to you) may be taken by you as you please. अहं...आत्मानम्—the principal sentence is अहं...पुनः इमम्...दग्धशेषम् (l. 8)...विभावसौ निर्वापयामि आत्मानम्. इमम् qualifies आत्मानम्. अमृतकिरणरश्मिभिः—this and the following instrumentals are to be connected with दग्धशेषम्. अनाश्यान...चर्चाभिः by the application of wet (अनाश्यान) sandal paste. अनव...सेकैः by the constant sprinkling of the showers of streams in the shower-bath. अनेक...हारार्पणैः by the wearing of bright (तार) necklaces that were diversified by the (falling of the) pencils of the rays of the moon that spread in various directions. अनेकसंतानाः तुहिनकिरणस्य (हिमकरस्य) किरणाः तेषां निकरेण (समूहेन) तारकिताः ताराः (bright, charming) हाराः तेषां अर्पणैः (धारणैः). तारकित—तारकाः सञ्जाताः अस्य इति तारकितः according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. तारकित having stars *i. e.* marked with spots, diversified. तारहारः may also mean 'a necklace of pure pearls.' 'मुक्ताशुद्धौ च तारः स्यात्' इत्यमरः. मणि...णयनेन by carrying mirrors made of jewels. Such mirrors were very cool to the touch. T explains 'मणिदर्पणस्पर्शपरिचयेन.' मलयजस्य (चन्दनस्य) जलेन आर्द्र पद्मिनीपत्रास्तरणं तेन by the bed of a lotus leaf wet with sandal juice. सरस...स्तरैः by couches of juicy sprouts and lotus fibres. अकठोर...कल्पनया by preparing lends (तल्पं) made of young lotus fibres. अकठोर not full grown. उद्विक...शयनीयैः with beds of expanding daylotuses, night-lotuses and blue lotuses. दग्धशेषम् (दग्धावशिष्टं) of which some remainder is left the rest being burnt (by the things mentioned above). The things mentioned *viz.* चन्दनचर्चा, धारासेक &c. were employed to remove the torment of का०, but they burnt her on the contrary. उज्ज्वल... विभावसौ in fire that flares up with the bright funeral flames. देवस्य=चन्द्रापीडस्य. कण्ठलग्ना embracing the neck. निर्वापयाम्यात्मानम् I shall alleviate the heat of my body (also 'I shall extinguish my body'). It should be noted that she here says that she will cool in fire her body that was burnt by the cooling things mentioned by her; she thereby conveys that the fire of Love is more fierce than ordinary fire. N remarks 'एतेन वह्नितप्तेर्विरहजनिततापस्याधिक्यमसूचि'. Ar. explains 'विरहिणीनां मनोहारीणि वस्त्रादीनि दाहकारणानि भवन्तीति यत एवं-

विषमात्मानं शरीरं...चितानले...निर्वापयामि। पूर्वं दग्धादग्धमग्नौ शान्ततापं करोमि। कथं निर्वापणहेतुत्वमग्नेरिति चेत् देवस्य कण्ठलग्ना सती। कण्ठावलम्बनादग्निश्च शीतलो भवति तत्कण्ठावलम्बशून्यतया पूर्वोऽतिशिशिरोपचारवस्त्रादिः दहनसाधनो जातः।'. Here आत्मा means शरीर; for this use of आत्मा, see above p. 72 l. 21. कृतः अवधारणेऽनुबन्धः (importunity) यया who persisted in making her sustain her life *i. e.* who tried obstinately to induce her to cling to life and not burn herself; or it may mean 'who persisted in holding her down (in order to prevent her from going to kill herself).' अवक्षिप्य reprimanding; throwing away. निर्विकारवदना without betraying on her face any sign of her deep emotion.

P. 74 l. 12–p. 75 l. 6. प्रियसखि...प्रासेरिति. कीदृश्यपि of some sort (*i. e.* rather slender). प्रत्याशा—this refers to the assurance given to her by the heavenly personage. Ar. comments 'कीदृश्यपि आभासरूपाऽपि प्रत्याशा पुण्डरीकेण पुनः समागमो भविष्यतीति देवतावाङ्मयी प्रत्याशा.' अनुरागपरवशा completely under the sway of love, helpless through love. मरणाद् अभ्यधिकानि exceeding even those of death. दुःखानि = तपश्चरणादिक्लेशाः. अलज्जाकरम् causing no shame. If you had continued to live after your lover died without hope of again coming back, it would have been a matter for shame. But that is not so; there is hope held out by the divine voice that he will come back. अननुशोच्यम् that need not be lamented for. Ar. explains 'बन्धुभिरननुशोच्यं च भवति। लोके तावद्विधवा नारी बन्धुभिरनुशोच्या भवति। तदेव जीवितस्यानुशोच्यत्वम्, त्वज्जीवितं न तथा। कुत एषा अविधवा, अस्याः किल देवतावागस्ति तस्मात् प्रियतमकांक्षिणी पार्वतीव तपस्तप्यति। युज्यते एवैतदिति बन्धुभिरभिनन्द्यमानत्वादननुशोच्यम्.' अनुपहसनीयम् that cannot be ridiculed (by people at large). अवाच्यम् that will not incur censure. साऽपि = प्रत्याशा (hope of reunion with चन्द्रापीड). आमन्त्रये I bid adieu to you. उत्पद्य...सिनी—this and the following nominatives qualify कादम्बरी. उत्पद्य...भासिनी who shone with the filament-like hair (on her body) that stood on end at the time. उत्पद्यमानाः पुलकाः (रोमाञ्चाः) एव केसराः (किंजल्काः) तेन उद्भासते इति ०द्भासिनी. '**किंजल्कः केसरोऽस्त्रियाम्.**' N explains केसर as कुङ्कुम (saffron); but this is not good, especially as she is compared to कुमुदिनी below and this along with the following adjectives is meant to support that comparison. असम...त्तरंग्यमाणा who was tossed up by tremor being struck by the wind in the form of violent (असम) agitation. असमं साध्वसं एव अनिलः तेन आहता अत एव उत्कम्पेन उत्तरङ्गयमाणा Or we may separate असम...तरङ्गयमाणा into three words असम...हता, उत्कम्पा (उद्गतः कम्पः यस्याः) and उत्तरङ्गयमाणा (who was being tossed up). आनन्द...तरला who was shaking by the waves of violent tears of

joy. She was glad that when she died, she would be united with her lover. आनन्दात् बाष्पं तस्य वेगः एव ऊर्मिः तया तरला. सङ्गलत्...स्यन्दिनी who let down drops of honey in the form of dropping perspiration. संगलन् स्वेद एव मकरन्दः तस्य बिन्दवः तान् निस्यन्दते इति. The स्वेद was due to her emotion. मुकुलायमानं नयनकुमुदं (नयनं कुमुदमिव) यस्याः whose eyes in the form of कुमुद (night-lotuses) were closed (through sorrow). मुकुल इव आचरति मुकुलायते. कुमुदिनीव...विधुरा who was like the कुमुदिनी (night lotus plant) miserable by the setting (अस्तमयः) of the moon in the form of चन्द्रापीड. The कुमुदिनी has lotus buds, it drops honey, it is tossed by waves and winds and shines by its filaments. So the adjectives from °केसरोद्भासिनी to मुकुला...कुमुदा are to be connected with कुमुदिनी also. T says 'विशेषणं सर्वं कुमुदिन्यामपि योज्यम्.' तदवस्थेऽपि...वल्लभे although her lover was in that state (*i. e.* was dead). सा अवस्था यस्य. समागम...भवन्ती—Ar. acutely comments 'शोकोद्भूतानि पुलकसाध्वसकम्पबाष्पोर्मिस्वेदबिन्दुनिष्यन्दनयननिमीलनानि समागमसुखेऽपि भवन्ति । अतः कारणाच्छोकावस्थायामपि समागमसुखानुभवनां दधतीव.' सरभसम् hastily or joyfully. 'रभसो वेगहर्षयोः'. उपरि... निवहेन that (head) emitted a mass of flowers from her beautiful hair that was dishevelled over it. उपरि पर्यस्तः चिकुरहस्तः (केशकलापः) तस्मात् उद्वान्तः कुसुमनिवहः (कुसुमसमूहः) येन. स्रवत् स्वेद एव अमृतं तेन आर्द्राभ्यां. Ar. remarks 'अमृतसंभवाप्सरःकुलजत्वात् स्रवता स्वेदेनेवामृतेन आर्द्राभ्याम्'. उत्क्षिप्य having raised them up. अङ्केन धृतवती she placed them on her lap. उच्छ्वसतः that (body) revived, that breathed again. तुहिनमयम् made of snow. अव्यक्तरूपं the form of which was not clearly defined. चन्द्रधवलं white like the moon. It should be remembered that चन्द्रापीड was the moon himself assuming mortal body on account of a curse. अशरीरिणी वाक् a voice without a body *i. e.* a heavenly voice. पुनरपि—the heavenly voice had once assured her. See notes above (p. 261). मल्लोके = चन्द्रलोके. आप्यायमानम् growing (from प्यै I A with आ). अविनाशि not perishing *i. e.* not putrefying. इदमपरं—this refers to the ज्योतिः that went up out of चन्द्रापीड's body. मत्तेजोमयं made up of my lustre. स्वत... विनाशि which is incapable of decay in its own nature (as contrasted with the body of पुण्डरीक). विशेषतः...स्पर्शेन—कादम्बरी was descended of a family that sprang from Apsarases that were produced from अमृत. शाप...विमुक्तमपि though free from the curse. The curse was given by पुण्डरीक as we shall know later on (see text p. 76 ll. 20—25) and the moon was to undergo two births. When one birth (that of चन्द्रापीड) came to an end, the body should also have come to an end. अन्तरात्मना...शरीरम् like the body of a Yogi who has transferred his soul to another

body. कृता शरीरे (अन्यशरीरे) संक्रान्तिः येन. A योगिन् is one who becomes possessed of miraculous powers. See योगसूत्र III. 46 'ततोऽणिमादिप्रादुर्भावः कायसम्पद्धर्मानभिघातश्च,' which tells us that a योगी secures the 8 शक्तिs called अणिमा, गरिमा &c. It was believed that a योगिन् can assume a subtle form and enter another body. See योगसूत्र III. 39 'बन्धकारणशैथिल्यात्प्रचारसंवेदनाच्च चित्तस्य परशरीरावेशः,' which refers to the power of a योगी to enter another body. Note the story about the great Vedant philosopher शङ्कराचार्य who transferred himself to the body of king अमरुक in order to be able to answer certain questions put by the wife of मण्डनमिश्र. अत्रैव—in the place where they were, on the earth. भवत्योः प्रत्ययार्थम् in order to assure you (that चन्द्रापीड and पुण्डरीक will come back to life again). आ शापक्षयात् till the curse comes to an end. नैतदग्निना संस्कर्तव्यम् it should not be purified by fire (*i. e.* it should not be burnt). न समुत्स्रष्टव्यम् should not be abandoned to itself.

P. 75 ll. 7–13 **तां तु...अक्षिपत्.** तां=अशरीरिणीं वाचम्. विस्मितेन (विस्मयेन) आक्षिप्तं (drawn) हृदयं यस्य. गगनतले निवेशिते निर्निमेषे (unwinking, fixed निर्गतः निमेषः ययोः) लोचने येन. पत्रलेखावर्जम्=पत्रलेखां वर्जयित्वा—excepting पत्रलेखा. वर्जम् is a gerund in अम् (called णमुल्) from वृज्. तुषारशीतलेन as cold as snow. परिवर्धकः a groom, as Ar. says 'परिवर्धको वाहकल्पकः'. T explains 'परिवर्धकस्तुरङ्गपरिचारकः'. आच्छिद्य इन्द्रायुधम् having snatched away इन्द्रायुध. अस्मद्वि...भवतु let anything happen to persons like us. She means that whatever happens to them, they can somehow manage to go on. T says 'यथा भावि तथा भवतु.' विना वाहनं without a vehicle or conveyance. देवे refers to चन्द्रापीड. क्षण...शोभसे it does not look well if you stay here even for a moment. इन्द्रायुध was कपिञ्जल, the friend of पुण्डरीक, reduced to that state on account of a curse.

P. 75 l. 14 p. 76 l. 9 **अथ तयोः...प्रत्यवादीत्.** निमज्जन merging, plunging. तस्मा...तिष्ठत्—the principal sentence is तस्मात् सरसः सलिलात्...तापसकुमारकः सहसैवोदतिष्ठत्. शैवलो...लग्नं that was as if a mass of moss sticking to his head. लग्नं and the other accusatives qualify जटाकलापम्. He came out of the water, where moss is found. So his matted hair is fancied to be moss. Hair and moss are both dark. गलन् जलबिन्दुसन्दोहः यस्मात् from which drops down a mass (सन्दोह) of water-drops (as he emerged from the water). अयथा...शिखम् the lock of hair on the top of which was long and hung disorderly. अयथावलम्बिनी दीर्घा शिखा यस्य. मुखोपरि... बन्धम् the fact of whose being tied up for a long time over (his head) was suggested by the fact that the hair stuck to one another

on his face and by the fact that the hair were dirty on account of their not been decorated (combed &c). उपसूचितः चिरं ऊर्ध्वबन्धः यस्य. जटाकलापमुद्वहन्—qualifies तापसकुमारकः (l. 21). जलार्द्र...भासमानः who shone with his sacred thread sticking to his body wet with water, which (thread) seemed to be made up of lotus-fibres. ब्रह्मसूत्रं = यज्ञोपवीतम्. Both fibres and the sacred thread are white. म्लाना...परिकरः who had girded up his loins with an old bark garment of the मन्दार tree that was as pale as the outer side of a faded leaf (पलाशं) of a lotus-plant. आबद्धः परिकरः (cloth worn round the loins) येन. मन्दार is one of the five trees of paradise. See above notes (p. 160). करेण...समुत्सारयन् brushing aside with his hand his matted hair that covered his face. अश्रु...लोचनाभ्याम् who bore in his slightly red eyes under the guise of tears the water of the अच्छोद lake that had entered into them. His eyes were full of tears and therefore red. He came out of the water, which must have entered his eyes. The poet fancies that the tears were the water taken in by the eyes and then given out. It is well known that eyes become red when one repeatedly dips into water with eyes open. उद्विग्नाकृतिः whose appearance was dejected. उद्दामं बाष्पजलं तेन निरोधः तेन पर्याकुला तया distressed by the obstruction caused by excessive tears. बद्धलक्ष्या (बद्धं लक्षं यया) that fixed itself (upon him). जन्मान्तरादिवागतो...न वा Is this person (*i. e.* I) recognised or not who has as if come from another life. He had really been cursed to become a horse (इन्द्रायुध) and passed some time in that birth. कपिञ्जल however became a horse at once, rose out of the ocean and was not born in the usual manner. Ar. remarks 'इवशब्देन कपिञ्जलस्य पुण्डरीकचन्द्रमसोरिव मातुरुदराज्जन्म न जातं मुनिशापाद्रूपान्तरग्रहणमेव । तच्चिरकालानुभूतत्वात् जन्मान्तरमिवाभवत् ।'. शोका...वर्तिनी—She was sorry because कपिञ्जल's arrival reminded her forcibly of पुण्डरीक his friend and her lover. She was glad to see कपिञ्जल as he would tell her some news about himself and पुण्डरीक. भगवन्कपिञ्जल —by these words, she shows that she recognises him. अहमेव...जानामि am I so sinful that I shall not recognize even you? अपि has a force of its own. You are the most intimate friend of पुण्डरीक, my lover, and it would be strange indeed if I did not recognise even you. अथवा...संभावना Or it is but proper that you should so treat me (or think of me) who do not know myself (my worth). संभावना refers to the question of कपिञ्जल 'अपि प्रत्यभिज्ञायतेऽयं जनः'. She means that such a question need not have been asked. T says 'तथाविधा प्रतिपत्तिर्युक्तैवेत्युपालम्भः'.

एकान्ते...हता who am absolutely (excessively) under the influence of error (व्यामोहः). असौ—refers to पुण्डरीक. पुण्डरीक was taken by the divine person who assured महाश्वेता of re-union with him. See p. 170 of Peterson's edition (l. 10). किं...वृत्तम् what has become of him. एतावता कालेन for so long a time. विस्मयेन उन्मुखः (उद्गतं मुखं यस्य) who gaped through wonder. उपर्युपरि पातिना that pressed against one another (to be as near as possible to कपिञ्जल).

P. 76 l. 10—p. 77 l. 13 **गन्धर्व...व्यसर्जयत्**. कृतः अतिप्रलापः यया who screamed piteously. वयस्य...करः who girded up my loins through affection for my friend (पुण्डरीक). तं पुरुषम्—the person (who was none else than the moon) who took up into the sky the body of पुण्डरीक. अनुबध्नन् (nom. sing. mas. of *pr. p.* of बन्ध् with अनु) pursuing, following. जवेनोदपतम् I rose rapidly (into the sky). गीर्वाण...वैमानिकैः who was looked at in the sky by those who moved about in balloons with eyes dilated through wonder. गीर्वाणाः (देवाः) तेषां वर्त्मनि (मार्गे) *i. e.* in the sky. 'गीर्वाणा दानवारयः' इत्यमरः. क्षीरस्वामी derives गीर्वाण as 'गीः एव निग्रहानुग्रहसमर्थो बाणः अस्त्रमेषां—इति गीर्वाणाः'. विस्मयेन उत्फुल्ले नयने येषाम्. वैमानिकैः those who move in aerial cars, such as gods, गन्धर्वs &c. विमानेन चरतीति वैमानिकः (from विमान with the affix इक) according to 'चरति' पा० IV. 4. 8 (तृतीयान्ताद्गच्छति भक्षयतीत्यर्थयोः ठक् स्यात् । सि. कौ.). अवगुण्ठित... सारिकाभिः for whom way was made in the sky by the heavenly damsels that had veiled their faces and that had appointments with their lovers. अवगुण्ठितानि मुखानि यासाम्. अवमुच्यमानः गगनमार्गः यस्य. अभिसारिका—is a woman who goes to an appointed place to meet her lover. 'कान्तार्थिनी तु या याति संकेतं साभिसारिका' इत्यमरः. क्षीरस्वामी quotes the following from भरत 'हित्वा लज्जाभये श्लिष्टा मदनेन मदेन च । अभिसारयते कान्तं सा भवेदभिसारिका'. आलोल...तारकाभिः who was saluted on all sides by the lunar mansions the pupils of whose eyes were slightly unsteady. आलोला (ईषच्चञ्चला) तारका (अक्ष्णः कनीनिका) यस्य तत् आलोलतारकं ईक्षणं यासाम्. तारका means one of the 27 नक्षत्रs such as अश्विनी &c. '**नक्षत्रमृक्षं भं तारा तारकाप्युडु** वा स्त्रियाम् । **दाक्षायण्योऽश्विनीत्यादितारा** अश्वयुगश्विनी ॥' इत्यमरः. The divine person who carried away the body of पुण्डरीक was the moon himself. The moon is called तारापति or नक्षत्रेश and the 27 नक्षत्रs are said to be his wives. Therefore they bowed to him and on seeing him carrying a body their eyes became tremulous through curiosity and surprise. अम्बर...तारागणं going beyond the clusters of stars that are (like) the bed of night lotuses in the lake of the sky. अम्बरं एव सरः तस्मिन् कुमुदानां आकरः (समूहः). The stars and कुमुद

lotuses are both white. The sky is blue like the deep waters of a lake. From the description here given it seems that चन्द्रलोक was supposed by the author to be beyond the नक्षत्रs. Note the words अतिक्रम्य तारागणम्. But according to the वायुपुराण, नक्षत्रमण्डल is 100000 योजनs from the moon. 'महीतलात्सहस्राणां शतादूर्ध्वं दिवाकरः। दिवाकरात्सहस्रेण तावदूर्ध्वं निशाकरः॥ पूर्णे शतसहस्रं तु योजनानां निशाकरात्। नक्षत्रमण्डलं कृत्स्नमुपरिष्टात् प्रकाशते॥' द्वितीयखण्ड chapter 39 verses 129–130. चन्द्रिकया (by moonlight) अभिरामः (charming) सकललोकः यस्मिन्. महोदया इति आख्या यस्याः that was called महोदया. सभा hall. उदयं गतः उदयगतः risen. जग...तिष्ठन् performing the task appointed to me for the good of the world (*viz.* that of shining in the sky at night). कामापराधात् through the fault (*i. e.* the evil working) of love. करैः सन्ताप्य—We have often said above that the rays of the moon torment love-sick persons. उत्पन्नः अनुरागः यस्मिन्. असंप्राप्तं हृदयवल्लभायाः (महाश्वेतायाः) समागमस्य सुखं येन. कर्मभूमीभूते that has become the land of actions. This is a च्वि formation from कर्मभूमि. कर्मभूमि—(lit. the land of action, *i. e.* the land of religious rites)—generally means 'India,' *i. e.* भारतवर्ष (as according to ancient Indian opinion it was only in भारतवर्ष that proper religious rites were performed). 'कृत्वा कर्पूरखण्डान्वृतिमिह कुरुते कोद्रवाणां समन्तात्प्राप्येमां कर्मभूमिं न चरति मनुजो यस्तपो मन्दभाग्यः॥' भर्तृहरि's नीतिशतक. This is called कर्मभूमि because here we have only to perform religious duties, the fruits of which are to be enjoyed elsewhere. कर्मभूमि is used in contradiction to फलभूमि or भोगभूमि. N quotes a verse 'अत्रैव क्रियते कर्म कर्मभूमिरतो मता। यत्रैव भुज्यते तद्धि भोगभूमिस्तु सा परा.' 'कर्मभूमिरियं ब्रह्मन् फलभूमिरसौ मता.' See below the quotation from विष्णुपुराण on भारतवर्ष. See रामायण II. 109. 28 (Bom. ed.) 'कर्मभूमिमिमां प्राप्य कर्तव्यं कर्म यच्छुभम्.' The world of the moon is one where the fruits of actions are enjoyed and hence as contrasted with it, this world is कर्मभूमि. 'अथ ये यज्ञेन दानेन तपसा लोकाञ्जयन्ति ते धूममभिसंभवन्ति धूमाद्रात्रिं रात्रेरपक्षीयमाणपक्षमपक्षीयमाणपक्षाद्यान्षण्मासान्दक्षिणादित्य एति मासेभ्यः पितृलोकं पितृलोकाच्चन्द्रं ते चन्द्रं प्राप्यान्नं भवन्ति तांस्तत्र देवा...भक्षयन्ति' बृहदारण्यकोपनिषद् VI. 2. 16; similarly शङ्कराचार्य in his भाष्य on ब्रह्मसूत्र III. 1. 7. says "तथाहि श्रुत्यन्तरं **चन्द्रमण्डले भोगसद्भावं** दर्शयति 'स सोमलोके विभूतिमनुभूय पुनरावर्तते' (प्रश्नोपनिषद् 5. 4)." भारते वर्षे—According to ancient Indian ideas of Geography, the earth was divided into 7 द्वीपs (continents), *viz.* जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर. Each of these द्वीपs was divided into 9 वर्षs, had its own mountains and was surrounded by a sea. See विष्णुपुराण II. 1—3; मार्कण्डेयपु० अ. 54 ff. भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम्। वर्षं तद्भारतं नाम भारती यत्र सन्ततिः॥ नवयोजनसाहस्रो विस्तारोऽस्य महामुने।

कर्मभूमिरियं स्वर्गमपवर्गं च गच्छताम् ॥' विष्णुपुराण II. 3. 1—2. जम्बुद्वीप is divided into 9 वर्षs, कुरु, हिरण्मय, रम्यक, इलावृत, हरि, केतुमाल, भद्राश्व, किन्नर, and भारत. जन्मनि जन्मनि एव in successive births (*i. e.* in at least two). शापः एव हुतभुक् तेन. निरागाः (निर्गतं आगः अपराधः यस्मात्) innocent, not at fault. 'पापापराधयोरागः' इत्यमरः. अनेन—refers to पुण्डरीक. आत्मदोषानुबन्धेन. आत्मदोषे अनुबन्धः (persistence) यस्य who persisted in his own faults. Or अनुबन्ध may mean 'effect' (evil) '**दोषोत्पादेऽनुबन्धः** स्यात्' इत्यमरः. आत्मदोषात् अनुबन्धः यस्य who suffered evil consequences due to his own faults. This latter meaning seems to us better than the former. Ar. reads 'आत्मदोषान्वेन' (which is a better reading). निर्विवेका बुद्धिः यस्य whose understanding is void of discrimination. मया तुल्ये सुखदुःखे यस्य. प्रतिशाप a curse in return. अपगतः अमर्षः (क्रोधः) यस्य. विवेक...मृशन् when I reflected with an understanding that had recovered its power of discernment. व्यतिकरम् = संबन्धम्. अस्य = पुण्डरीकस्य. अधिगतवान् I understood, came to know. वत्सा तु—in these words he explains how पुण्डरीक (whom he had cursed) was related to him. मन्मयूखसम्भवात् born from my rays (the speaker is the moon). लब्धं जन्म यया. (महाश्वेता) गौर्यामुत्पन्ना—गौरी was the mother of महाश्वेता. See p. 137 of Peterson's edition 'यत्तु **सोममयूखसम्भूतानामप्सरसां कुलं तस्मात्...गौरीति** नाम्ना कन्यका प्रसूता' (ll. 7—10). तया = महाश्वेतया. अयं refers to पुण्डरीक. वारद्वयम् twice. अन्यथा...भवति otherwise the repetition contained in the words जन्मनि जन्मनि (in successive births) will be unmeaning. अन्यथा—if पुण्डरीक was not to be born twice on the earth. वीप्सा—(feminine noun from the desiderative base of आप् with वि)—व्याप्तुमिच्छा वीप्सा pervasion, repetition of words to convey the inclusion of everything denoted by the word; *e. g.* वृक्षं वृक्षं सिञ्चति; here the word वृक्ष is repeated (*i. e.* there is वीप्सा) in order to convey that every tree is watered. पाणिनि uses the word in this sense 'नित्यवीप्सयोः' पा. VIII. 1.4. Ar. explains 'वीप्सा वारद्वयं कथनम्.' चरितार्था—significant. T. 'चरितार्था सिद्धार्था'. पुण्डरीक in his curse employed the words जन्मनि जन्मनि and the moon cursed him to share his joys and sorrows; so if पुण्डरीक's words (in successive births) were to have a full meaning, there must be at least two such births (only then can there be successive *births*). अयं = पुण्डरीकः. अपैति is freed from. आत्मना विरहितस्य void of the soul. इदम्—the body of पुण्डरीक. समानीतम्—On this Ar. remarks 'ननु चन्द्रापीडशरीरं कस्माच्चन्द्रलोकं प्रति नानीतमित्यत्र हेतुरस्ति। चन्द्रापीडशरीरस्य चन्द्रमसोऽवतारत्वाद्यत्र कुत्रचित् स्थितमपि निजेन तेजसाप्यायितं भवति। पुण्डरीकस्य तु चन्द्रलोके एव अमृतमये अविनाशिता भवति नान्यत्र। किं च महाश्वेताकादम्बर्योः प्रत्यक्षस्थित्या संप्रत्ययार्थं च स्यादिति स्थापितव्यमिति वेद्यम्.'

श्वेतकेतवे—श्वेतकेतु was a great sage who dwelt in heaven. When once he had been to bathe in the मन्दाकिनी, लक्ष्मी saw him and became smitten with love. Then in the words of Bâṇa himself "आलोकनमात्रेण च समासादितसुरतसमागमसुखायास्तस्मिन्नेवासनीकृते पुण्डरीके कृतार्थतासीत् । तस्माच्च कुमारः समुदपादि । ततस्तमुत्सङ्गेनादाय सा 'भगवन्गृहाण तवायमात्मजः' इत्युक्त्वा तस्मै श्वेतकेतवे ददौ । असावपि बालजनोचिताः सर्वाः क्रियाः कृत्वा तस्य पुण्डरीकसम्भवतया तदेव पुण्डरीक इति नाम चक्रे" (p. 144 of P). अत्र in this case (*i. e.* in the calamity of the curse by the moon). प्रतिक्रिया remedy.

P. 77 l. 14—p. 78 l. 12 **अहं तु विना...अवतारः.** शोकस्य आवेगेन (violence) अन्धः. गीर्वाणवर्त्मनि = आकाशे. अतिक्रोधनम् extremely irritable. अलङ्घयम् I leapt over, sprang upon. भ्रुकुटिविकरालेन terrible on account of the knitting of the brows. मिथ्या...गर्वित vainly proud of the power of your austereties. कपिञ्जल could move through the sky only on account of his तपोबल. Being blinded by sorrow, he fell over a celestial being in his career; the celestial being thought that he did so through insolence. उद्दामप्रचारिणा moving about furiously or proudly. अहं = कपिञ्जलः. उद्बाष्पं (उद्गतं बाष्पं यस्मिन्) पक्ष्म यस्य whose eyelashes were full of tears. उपसंहर withdraw, take back. आशु quickly. एतत्ते करोमि I shall do this much for you. कियन्तमपि कालम् for sometime. अवसाने at the time of death. स्नात्वा...भविष्यसि—When चन्द्रापीड died we saw that पत्रलेखा (who was रोहिणी the wife of the moon) seized इन्द्रायुध and plunged into the lake from which rose कपिञ्जल. These words (स्नात्वा &c.) supply the reason why पत्रलेखा did so. दिव्येन...लोक्य seeing with your superhuman sight. Ar. says 'दिव्यदृष्ट्या पुण्डरीकचन्द्रमसोरुत्पत्तिं विदित्वा.' तुरङ्गमत्वेऽपि even when I am reduced to the state of a horse. प्रियवयस्येन with पुण्डरीक (who was turned into वैशम्पायन the friend of चन्द्रापीड whose horse कपिञ्जल became). स्नेहलता affectionate nature (from स्नेहल with the affix ता). अपत्यहेतोः for the sake of progeny. तपस्यतः (geni. sing of pr. p. of तपस्यति denominative verb from तपस्) who is practising penance. सनिदर्शनम् with previous indication (in a dream &c). Ar. explains 'सनिदर्शनं स्वप्नदर्शनपूर्वकम्.' राज्ञ...शुकनासनाम्नः—See p. 65 of Peterson's edition where both तारापीड and शुकनास have dreams answering to the statement made here. 'कदाचिद्राजा...स्वप्ने...विलासवत्याः...आनने...शशिनं प्रविशन्तमद्राक्षीत् ।' and then शुकनास's dream 'अद्य खलु मयापि निशि स्वप्ने...दिव्याकृतिना द्विजेन विकचं...पुण्डरीकमुत्सङ्गे देव्या मनोरमाया निहितं दृष्टम्.' महोपकारिणः = परमोपकारिणः. तुरङ्गीभूय—अतुरङ्गः तुरङ्गत्वेन सम्पन्नो भवति तुरङ्गीभवति—is indeclinable past part. संज्ञा my consciousness (as to who I was originally). येन on

account of which (my consciousness as to who I was). अयं—refers to चन्द्रापीड. अस्यैवार्थस्य कृते for the sake of this very object *viz.* the end of the curse (of पुण्डरीक—वैशम्पायन and चन्द्रमस्—चन्द्रापीड). As चन्द्रापीड was brought to the अच्छोद lake, he saw महाश्वेता and fell in love with कादम्बरी. वैशम्पायन came after चन्द्रापीड, lingered there and was cursed by महाश्वेता and became a parrot. Ar. remarks 'अस्यैवार्थस्य कृते महाश्वेतादर्शनस्य कृते, अथवा येन केनापि प्रकारेण शापमोक्षो भवितेत्यस्य शापमोक्षस्य कृते.' किंनर...सारी pursuing the pair of किन्नरs. योऽप्यसौ refers to वैशम्पायन. प्राक्तनानु...लषन् longing for you on account of the impressions of love made upon him in his former life. पुण्डरीक loved महाश्वेता. By the curse of the moon he became वैशम्पायन. But the impressions made upon his mind (संस्कार) remained in a subtle form and accompanied him even when he became वैशम्पायन.

P. 78 ll. 13—24 **एतच्छ्रुत्वा ... अपातयत्.** अविस्मृतः मयि अनुरागः येन. मयि प्रतिबद्धं जीवितं यस्य whose life depended upon me (lit. was tied to me). अहं शरणं यस्य सः मच्छरणः whose shelter was I. मन्मयः सकलजीवलोकः यस्य—who saw the whole world as composed of me alone. He so intensely thought over महाश्वेता, that his eye saw nothing but महाश्वेता wherever it turned. लोकान्तरगतस्यापि—as पुण्डरीक, he suffered love-pangs and died almost near महाश्वेता. As वैशम्पायन, he made advances of love to her and was cursed by her. Thus she was twice the cause of his death and therefore calls herself राक्षसी. दग्ध...व्यापादनम् this is the only purpose effected by the accursed Brahmâ in creating me and giving me long life that I again and again (*i. e.* twice) killed you. व्यापादनम् killing. Ar. comments 'मम सृष्टेः प्रयोजनं प्रथममेव मम पुण्डरीकव्यापादनात्सिद्धम् । ततो मृतस्य पुण्डरीकस्य शुकनासात् प्रसूतस्य पुनरपि विंशतिवर्षदेशीयस्य पुनर्व्यापादनं मम दीर्घजीवितया खलु संपन्नमिति ।'. देव refers to पुण्डरीक-वैशम्पायन. लज्जे—because it was she herself who brought about पुण्डरीक's death and made it impossible for her to hear his words. तवापि refers to पुण्डरीक—वैशम्पायन. हा... अनिर्वेदेन Oh, I am ruined by this very want of disgust for life on my part. She means that though she twice destroyed her own lover, she yet clings to life. उरसः ताडनम् उरस्ताडनम्, उरस्ताडनेन सह यथा स्यात्तथा.

P. 78 l. 25-p. 79 l. 11 **कपिञ्जलस्तु...पर्यबोधयत्.** आर्तः कृतः प्रलापः यया—We rather expect कृतार्तप्रलापा. येन...योजयसि on account of which you heap (*lit*, join, unite) words of abuse on yourself who do not deserve abuse. को...वसरः what

occasion for sorrow is there when the happy fulfilment is (shortly) to be experienced. पाकः fulfilment, fruition. He means that her trials are drawing to a close and that happier days will shortly come; she should not therefore give herself up to extreme grief such as is indicated by उरस्ताडन and अवनिपात. यदसह्यतरं = पुण्डरीकमरणदुःखम्. निर्व्यूढम् borne to the end, carried to the end. Ar. 'निर्व्यूढं पारं गमितम्.' दृढीकृतं हृदयं यया. अस्यैव = पुण्डरीकस्यैव. इदम्—the death of वैशम्पायन (due to महाश्वेता's curse) and the death of चन्द्रापीड. भारती = वाणी. This refers to the assurance given by the moon to महाश्वेता which we have quoted above (p. 261) and that given to her with reference to चन्द्रापीड (p. 75 ll. 1–6). आत्मनः...करः that would not promote the happiness of yourself and my friend (पुण्डरीक). शोकस्य अनुबन्धः persistent sorrowing. द्वयोः = आत्मनः वयस्यस्य (पुण्डरीकस्य) च. अनुबध्यताम् let it be continued. व्रतपरिग्रहस्य उचितम् in conformity with the vow you have taken. महाश्वेता had resorted to the temple of शिव to practise penance (see p. 172 of P.) Ar. explains 'पाशुपताख्यव्रतस्वीकारोचितम्.' हि shows cause. हि (in l. 8) means 'for instance.' 'हि हेतावधारणे' इत्यमरः. तपसो...नास्त्यसाध्यम्—Vide मनुस्मृति XI. verses 233–244 which contain a statement of the power of तपस्. 'तपोमूलमिदं सर्वं दैवमानुषकं सुखम्। तपोमध्यं बुधैः प्रोक्तं तपोऽन्तं वेददर्शिभिः॥' 234; 'औषधान्यगदो विद्या दैवी च विविधा स्थितिः। तपसैव प्रसिध्यन्ति तपस्तेषां हि साधनम्॥' 237; 'यद्दुस्तरं यद्दुरापं यद्दुर्गं यच्च दुष्करम्। सर्वं तु तपसा साध्यं तपो हि दुरतिक्रमम्॥' 238. गौर्या by पार्वती. A description of her तपश्चर्या is given in the 5th सर्ग of कुमारसंभव, where we are told that she sat in the midst of fires and left off all food, even the leaves of trees on which some तपस्विs maintain themselves. 'स्वयं विशीर्णद्रुमपर्णवृत्तिता परा हि काष्ठा तपसस्तया पुनः। तदप्यपाकीर्णमतः प्रियंवदां वदन्त्यपर्णेति च तां पुराविदः'॥. अतिदुरासदं very hard to secure. स्मरारिः—शिव, because he reduced स्मर (काम) to ashes, as the latter tried to shoot at (to influence) him when he (शिव) was engaged in तपश्चर्या. देहार्धपदम्—see notes above (p. 121) about पार्वती's becoming half the body of शिव. यावत् is emphatic. 'यावत्तावच्च साकल्येऽवधौ मानेऽवधारणे' इत्यमरः.

P. 79 ll. 12–20 **उपशान्तमन्यु...उदपतत्**. उपशान्तः मन्युवेगः (violence of grief) यस्याः. संवृत्तम् become, happened to. सलिल...न्तरम् after I fell into the water (of the अच्छोद lake). We saw above (p. 75 ll. 9–13) that. पत्रलेखा plunged into the अच्छोद lake with the horse इन्द्रायुध. तद्वृत्तान्तः = तस्याः (पत्रलेखायाः) वृत्तान्तः. चन्द्रः आत्मा यस्य सः चन्द्रात्मकः. अवगमनाय for knowing. गतोऽहं here I am gone *i. e.* here I go. प्रत्यक्षं लोकत्रयं यस्य who sees what is

passing in the three worlds (by the power of his तपस्). तातस्य—the father of पुण्डरीक, who was the friend of कपिञ्जल.

P. 79 l. 21-p. 80 l. 14 **अथ गते...प्रसन्ना.** विस्मयेन अन्तरितः शोकवृत्तान्तः यस्याः whose sorrow was lost in wonder. गलितं नयनपयः यस्य. यथा...स्थितवति who went aside and stood in places according as they could secure them. तुल्य...नयता who (विधातृ) reduced me to the same sorrow as yours. न...विधात्रा I am not placed in misery by the creator. अद्य...समुद्घाटितम् to-day my head is uncovered (compare the Marathi phrase उजळ माथा). N explains 'अद्य मया शिरः कर्षितमित्यर्थः'. It is not clear what N means. T says 'शिरः समुद्घाटितं प्रकाशितम्.' She means:—friendship should exist between those who are on the same level. So long महाश्वेता was full of sorrow and was in a lonely place and कादम्बरी was happy and in her palace; कादम्बरी therefore felt shame in calling महाश्वेता her friend. Now that she is as full of grief as महाश्वेता she can without feeling shame openly address महाश्वेता as her friend. अद्यैव...सञ्जाता—for the reason just explained. न दुःखाय मे would not cause pain to me. श्रेयः = हितं. अनतिक्रमणीया not to be neglected or violated. कपिञ्जल...भूतः has been cleared up at the hands of कपिञ्जल; light has been thrown upon it by कपिञ्जल. The reading of N 'कपिंजलाख्यानात्' is not bad. It means 'by what कपिञ्जल has narrated.' तदा—she refers to the time of पुण्डरीक's death, when she was assured by the heavenly voice that carried up पुण्डरीक's body. वाङ्मात्रकेण in words alone. मया...कर्तुम् I was not able to do anything. She means that when she was only assured in bare words she held on to hope and could not think of dying; while in the case of कादम्बरी not only is there the दिव्यवाणी, but she has also heard the whole story from कपिञ्जल who was an eye-witness; besides she had before her the body of her lover, which consolation was denied to महाश्वेता. यस्याः = तव (कादम्बर्याः). प्रत्ययस्थानम् means of assurance (as to the result promised by the divine person). तदन्य...चिन्ता therefore we shall think about what is to be done if this (body of चन्द्रापीड) becomes otherwise (*i. e.* begins to putrefy). T. explains differently 'चन्द्रकपिञ्जलयोर्वचनस्यान्यथात्वे चिन्ता कर्तव्या.' Ar. explains 'जीवितमरणयोः किं कर्तव्यमिति चिन्ता.' अनुवृत्तिः pleasing, obedience. मुक्त्वा except. अप्रत्यक्षाणां that are not visible to the senses. मृद...प्रतिमाः images (idols) made of earth, stones, and wood. श्रेयसे for securing happiness. उपचर्यन्ते are worshipped, honoured. प्रत्यक्षदेवस्य who is a god visible to us. The sun and the moon are gods and yet are visible. चन्द्रापीड-नाम्ना अन्तरितस्य who is screened by the name चन्द्रापीड (*i. e.* whose

real nature is not apparent because he appears under the name चन्द्रापीड or that your lover is the moon himself but that he is called चन्द्रापीड and not चन्द्र or चन्द्रमस्). अनाराधितप्रसन्ना who was pleased with you without being worshipped. She means that the moon (चन्द्रापीड) came to हेमकूट and fell in love with कादम्बरी at first sight without her doing anything to please him. Now if she worships him, much more therefore will he be pleased with her. Ar. remarks 'पूर्वमेव भगवतश्चन्द्रमसो मूर्तिः तवानाराधितप्रसन्ना स्वयमेवागत्य हेमकूटं त्वयि कृतप्रणया इदानीमाराधने क्रियमाणे किं पुनः स्वयमेव प्रसन्ना भूत्वा उज्जीविता भविष्यतीति।'.

P. **80** l. **15**–p. **81** l. **5** **इत्युक्तवत्यां...अक्षिपत्.** The principal sentence in this paragraph is कादम्बरी...निराहारा तं दिवसमक्षिपत्. अखेदार्हाम् that did not deserve to be troubled. तनुम्—object of उत्थाप्य. शीत...रहिते free from all the pairs of opposites such as cold, wind, heat, rains &c. द्वन्द्वं means a pair of opposite qualities p. 80
or conditions such as सुख and दुःख, heat and cold &c. Compare कादम्बरी 'बलवती हि **द्वन्द्वानां** प्रवृत्तिः' (p. 135 of Peterson's edition); मनुस्मृति I. 26 '**द्वन्द्वै**रयोजचेमाः **सुखदुःखा**दिभिः प्रजाः'. अप...भरणा who took off (laid aside) her apparel (suited to a woman) in love and her ornaments. अपनीतानि शृङ्गारवेषः आभरणानि च यया. See above p. 71 l. 13 'प्रतिपन्नशृङ्गारवेषाभरणा' and notes thereon. मङ्गल...बलया—मङ्गलमात्रकाय (मङ्गलमेव मङ्गलमात्रकं तदर्थम्) अवस्थापितं एककरे रत्नवलयं यया—who retained on one of her hands a jewelled bracelet as an auspicious mark. A married woman in India must wear certain decorations and ornaments, howsoever poor she may be. To wear them is an auspicious sign and is the mark of wifehood, as their absence is the sign of widowhood. These are the mark (तिलक) on the forehead, the wreath of beads (मङ्गलसूत्र) round the neck and the bracelet (वलय). धौतशुचिनी washed and pure. दुकूलं silk garment; a fine garment in general. 'क्षौमं दुकूलं स्याद्द्वे तु' इत्यमरः. प्रक्षाल्य...रागम् having washed again and again the redness (due to the chewing) of betelnut leaves (ताम्बूलम्) that stuck to her tender lip very deeply. To have her lips red with ताम्बूल (a sign of विलास) was out of keeping with her state then. उपर्युपरि...लोचना whose eyes were again and again closed, were full of tears and unsteady. उपर्युपरि निमीलिते आगतबाष्पवेगे (आगतः बाष्पवेगः ययोः) उत्तरले च लोचने यस्याः. अन्यदेव...कार्यमाणा—अन्यत् is the object of कार्यमाणा. अन्यदेव—on this Ar. has the following clever remark 'अन्यदेव किमपि वेषग्रहणम्। अन्यच्छब्देन विधवानामिव वेषग्रहणं न भवति, न वा विरहिणीनामिव न च पण्याङ्गनानामिव। तस्मादन्यदेव किमपीति वक्तव्यम्.' अचिन्तितम् that befell her all of a sudden. अनुत्प्रेक्षितम् that could

never be expected or guessed at. Ar. 'यैः कैश्चिद्दुर्लक्षणैः एवं भविष्यतीति अनुमितं न.' On अनभ्यस्तम् (not familiar or practised) Ar. says 'पतिमरणात्पूर्वमेव वैधव्यमभ्यसितुं न घटते तस्माद्बन्धुस्त्रीष्वप्यदर्शनात् अनभ्यस्तमित्यर्थः'. अनुचितम् not in keeping with (कादम्बरी's beauty). अपूर्वम् that has never been seen (either in the गन्धर्वलोक or anywhere else). By all these epithets the author means to say that कादम्बरी was placed in a very strange position by the fact that she had to preserve the body of her lover (who to all appearance was dead and yet whose coming back to life was promised). बाला girl as she was. विलोमा प्रकृतिः यस्य who is perverse by nature *i. e.* who is averse to doing what is favourable. अकार्ये पण्डितेन who is clever in doing what should not be done. यानि एव refers to तैरेव (l. 24) as the antecedent. देवतो...मूर्तौ having performed on the body of चन्द्रापीड worship (अपचितिः) that is proper for a deity. She worshipped चन्द्रापीड with flowers, incense, sandal as we worship a god. '**पूजा नमस्याऽपचितिः** सपर्याचार्हणाः समाः' इत्यमरः. शोकवृत्तिः the sentiment of sorrow. Ar. remarks 'मूर्तिमतीव शोकवृत्तिः उष्णनिश्वासाश्रुमोक्षणादिशोकचेष्टा.' आर्तं रूपं यस्याः whose form was distressed *i. e.* emaciated. रूपा...गता who seemd to be changed into another form at that very moment. Her grief and consequent emaciation were so great that she seemed to be a different being altogether. विगत...मुखी whose face wore a vacant look as if she were dead. पीडितो...मोक्षम् though her heart was oppressed by anguish, yet she prevented the shedding of tears. पीडितेन (पीडया) उत्पीडितं हृदयं यस्याः. She did not shed tears through fear of causing अमङ्गल. उद्दामवृत्तेः (उद्दामा वृत्तिः यस्य शोकस्य) whose force was excessive. शोकादपि...भवन्ती who experienced a plight that was more painful than even death on account of her grief. तथैव—as described above on p. 74 ll. 21–22. समारोपितं चन्द्रापीडचरणद्वयं यया. अप्रतिपन्नानि (not taken) स्नानपानभोजनानि येन. Ar. remarks 'स्नानेन खेदः (fatigue) शाम्यति। भोजनेन क्षुत्.' मुक्तात्मना—मुक्तः (स्रस्तः) आत्मा (शरीरं) येन whose body was languid or drooping. राजपुत्रलोकेन—the princes who attended चन्द्रा०. स्वपरिजनेन = कादम्बरीपरिजनेन. निराहारा without taking food. अक्षिपत् passed.

P. **81** l. **6**–p. **82** l. **4** **यथैव च...दर्शितवती.** यथैव...क्षपितवती (l. 12)—the principal sentence is यथैव च दिवसमशेषं तथैव तां...क्षपां क्षपितवती. अशेषं the whole. तथैव—refers to her being निराहार and sitting by चन्द्रापीड. गम्भीर...भीमाम्—this and the following adjectives in the accusative (*f*) qualify क्षपाम् (l. 12). गम्भीर...बन्धाम् that was awful by being covered with dense clouds, and that shook the ligatures of the heart by the constant noise of

thunder. गम्भीरैः मेघैः उपरोधः (covering) तेन भीमा. अनवरतः गर्जितध्वानः (स्तनितशब्दः) तेन कम्पितः हृदयबन्धः यस्याम्. आबद्ध...वृत्तिम् in which the mind was disturbed by the sweet noise of the notes of swarms of peacocks. आबद्धः कलः कलापिकुलकेकानां कोलाहलः तेन आकुलिता चित्तवृत्तिः यस्याम्. It should be remembered that चन्द्रापीड came to the अच्छोद lake after the rains had commenced. Hence it is that the nights were full of clouds and thunder. On hearing thunder peacocks dance and emit notes (केका). कलापिन् *m.* a peacock. उद्दाम...न्द्रियाम् in which the sense of hearing was deafened by the violent croaking of frogs. उद्दामं दर्दुराणाम् आरटितं तेन बधिरितं श्रोत्रेन्द्रियं यस्याम्. दुर्दर्श...दिशम्—दुर्दर्शः तडित्संपातः तेन पीडिताः दिशः यस्याम्—in which the quarters are troubled by the flashes of lightning that are dazzling (hard to look at). अशनि...ज्वराम् which caused fever to the worlds by the threatening peals of thunder. अशनीनां निर्ह्रादेन (नादेन) तर्जनं तेन आपादितः भुवनानां ज्वरः (व्यथा) यया. The worlds are either three, seven or fourteen. 'स्वाननिर्घोष**निर्ह्रादनाद**-निस्वाननिस्वनाः' इत्यमरः. ज्वलन्तः खद्योताः तेषां निवहेन जर्जरितं यत् तरुगहनतले तमः तस्य प्रसरेण भीषणतमाम्—most terrible on account of the excess of darkness at the bottom of the thickets of trees, that (तमः) was slightly dispelled by the swarms of shining glow-worms. The sudden flaring up of numerous glow-worms in thick trees makes the surrounding gloom of night look gloomier and more awful. तमस्विनीम् full of pitchy darkness. The possessive affix विन् is applied to words ending in अस् and the words माया, मेधा and स्रज्, according to 'अस्मायामेधास्रजो विनिः' पा. V. 2. 121. Here विन् is added in the sense of भूमन् (excess) 'भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने । संबन्धेऽस्तिविवक्षायां भवन्ति मतुबादयः ॥'. Possessive affixs like मत् (*i. e.* वत्, विन्, इन् etc.) are added in the sense of भूमन् (excess), निन्दा, प्रशंसा etc. दूरी...भीतिम् casting aside fear which is natural to women. अपरित्यक्तं चन्द्रापीडचरणकमलं यया (कादम्बरी). अचेतितः स्वशरीर-खेदः यया who was not aware of the fatigue of her body. समुपविष्टैव only sitting (by the side of चन्द्रापीड's corpse, and not reclining or sleeping). क्षणमिव as if it were a single moment. क्षपितवती passed (active past part. of the causal of क्षि). Ar. mentions other readings also in this passage, *viz.* '॰हृदयजडितजिह्वाबन्धाम्, ॰केकालापिकलापिकुलकोलाहलाकुलितकादम्बकुसुमपरिमलाकुलितघ्राणवृत्तिम्, उद्दाम-मदभ्रमरारटितविधुरितश्रोत्रेन्द्रियाम्, दुर्दर्शतरतडित्संपातपीडितदृशम्, ॰देहज्वराम्.' उन्मीलितं चित्रमिव like a picture that is touched up. Just as a picture recently touched up appears bright and fresh, so चन्द्रापीड's corpse appeared fresh and bright in spite of the fact that a day had elapsed since he died. Ar. reads अनुन्मीलितं and comments

'अनुन्मीलितं अकृतोन्मीलनं चित्रस्य सकलावयवपरिपूर्तिं कृत्वा चित्रकाराः संमाननार्थं उन्मीलनमकृत्वा स्थापयन्ति कृतपूजाः पुनरुन्मीलनं कुर्वन्ति । चन्द्रापीडशरीरमपि परिपूर्णसकलावयवशोभं केवलमनुन्मीलिताक्षं निश्चलं तिष्ठति । तदाऽनुन्मीलितं चित्रमिव स्थितम्.' With the reading of Ar., अनुन्मीलितम् means 'not opened, not exposed to public view.' किं...लोकयामि I see this body (of चन्द्रापीड) just as it was before (when he was alive); I do not know whether this is due to my liking for it or whether there is really no change in it. One who loves an object is often blind to the changes that come over it. On निर्विकारतया T. remarks 'चन्द्रापीडशरीरस्येति शेषः.' Or रुचि may mean 'brilliant complexion.' 'स्युः प्रभा रुग्रुचिस्त्विड् भा भाश्छविद्युतिदीप्तयः' इत्यमरः. In that case as चन्द्रापीड was very fair, it may seem to an observer that no change had come over his body even a day after his death. आदरतः closely, carefully. निरूपय=पश्य observe, mark. विरहात् through the absence. व्यापार...रतम् only its (of the body) movements have ceased. अन्यत् moreover. तादृशम् as it was before (when alive). व्याकोशं (fully expanded) शतपत्रं तस्य इव आकारः (appearance) यस्य. शतपत्रम्—a lotus—कमलं 'सहस्रपत्रं कमलं शतपत्रं कुशेशयम्' इत्यमरः on which क्षीरस्वामी remarks 'शतसहस्रे बहूपलक्षणम्'—(the words शत and सहस्र imply many). मनाग...श्रिया that is not even slightly destitute of majesty. Ar. reads सकोशम् for व्याकोश etc. and explains it 'सकोशं ससंकोचं कोशशब्देन संकोचक्रिया लक्ष्यते । तथापि श्रियाऽनुन्मुक्तम्.' तथा...कलापः—In this and the following sentences up to the end of page 81, she describes how चन्द्रापीड's body is unchanged in various aspects. संवेल्लितः अग्रभागः यस्य whose ends are curved. स्निग्धः oily. कुन्तलकलापः=केशकलापः. इन्दुशकलमनुकरोतीति that resembles the digit of the moon. कान्तिः brilliance. तादृशमेव as it was before (he died). आमु...हारि possessing (*lit.* carrying) the lustre of the blue lotus that is slightly closed. His eyes were slightly closed, as he was dead. कर्णान्तायतम् stretching up to the ear. आयत long. अहसतोऽपि विहसितौ इव that seem to open in a smile though he does not smile. अहसतः *geni. sing.* of *pr. p.* of हस् with negative particle prefixed. उद्भासितं कपोलमूलं याभ्याम् that illumine the lower portion of the cheek. सृक्क corner of the mouth. उपान्तः border, vicinity. अभिनवकिसलयस्य छविः यस्य whose brilliance is like that of a fresh sprout (that is red). विद्रुमा...पाणिपादम् his hands and feet have nails, fingers and palms that are reddish like coral (विद्रुमः). विद्रुमवत् आलोहितानि नखानि अङ्गुल्यः तलं च यस्य. पाणी च पादौ च पाणिपादम् (समाहारद्वन्द्व), according to 'द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्' पा. II. 4. 2. अविगलितं सहजं लावण्यं सौकुमार्यं च येषाम् whose natural beauty and delicacy have

not vanished. सौष्ठवं elegance. सत्या सा भारती—this refers to the words of the divine person on p. 75 ll. 1—6. संभावयामि I think, I fancy. आनन्दनिर्भरा full of joy. चन्द्रापीडचरणतले निबद्धं (tied, fixed) जीवितं यस्य.

P. 82 ll 5—26. स तु...व्यसर्जयत्. विस्मयेन उत्फुल्ले (dilated) नयने यस्य. अवनितले निवेशितं शिरः येन. जानुद्वयेन...स्थित्वा falling on their knees on the ground *i. e.* kneeling on the ground. Ar. remarks 'जानुद्वयस्थित्या विज्ञापनं देशाचारविशेषः.' असमानपुण्यवतः us who are sinful. दूरं गतस्यापि=परलोकगतस्यापि. प्रसन्न...हारि as charming as the lustre of the clear orb of the moon. प्रसन्नं इन्दुमण्डलं तस्य द्युतिः तद्वत् हारि मनोहरम्. The sentence 'तथैव चेदं चरणयुगलमवभाति पुरेव प्रोत्फुल्लरक्ततामरसच्छायम्' has been omitted in the text through inadvertence. पुरा इव as formerly. प्रोत्फुल्लरक्ततामरसस्य इव छाया (कान्तिः) यस्य. 'छाया सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः' इत्यमरः. तथैव...हृदयम् and his (चन्द्रापीड's) heart seems to be eager with the desire of the experience of showing favours (to us) again as before. They mean that, as his face is smiling like the clear moon and does not show the usual signs of death, it seems that the prince's heart again desires to shower favours upon them (by coming back to life). Or प्रसाद may mean 'calmness or serenity of mind'. The sentence may also be construed in another way. हृदय refers to the heart of the princes and not to that of चन्द्रापीड, as T remarks 'हृदयं अस्माकमिति शेषः.' The meaning then is "Our hearts are eager with the hope of experiencing favours from him as before" (*i. e.* for his coming back to life). निर्वर्तितः (कृतः) चन्द्रापीडशरीरे पूजासंस्कारः यया. शरीर...करणाय=आहाराय. निर्वर्तितं स्नानं अशनं च येन. तस्मिन् refers to राजलोक. आत्मनाऽपि by herself also (she ate fruits). उपजातः दृढतरः प्रत्ययः यस्याः. उपजात... प्रति whose belief as to the non-decaying of चन्द्रापीड's body became stronger. प्रति governs a noun in the accusative. येन so that (if they are informed). नान्यथा...भावयतः they will not think that anything is wrong with me. It should be remembered that कादम्बरी went away from her father's house ostensibly for seeing महाश्वेता. Two days had elapsed since then and it was not known how long she might have to stay there by the side of चन्द्रापीड's body. If she did not return soon, her parents might think that she was lost or had grown disobedient etc. Ar. remarks 'इयं भ्रान्ता वा स्वैरचारिणी वेति मां न तर्कयतः.' एवंविधाम् who is in this strange position (of waiting upon the corpse of her lover whose return is promised). Ar. explains 'एवंविधां तदनुज्ञया

विना स्वयंवृतभर्तृकां, अत एव दुःखभागिनीम्, अथवा कन्यकावस्थायां मुक्तलज्जां भाविसमागमाशया भर्तुर्मृतशरीरं परिचरन्तीम्.' न...धारयितुम्—in this she explains why she wishes that her parents should not see her. उपरतम् dead. देवम् = चन्द्रापीडम्. मया...रुदितम्—this is an answer to the question 'If you are not able to check your violent grief, why don't you then weep in the presence of your parents if they come?'. निःसंशयितं जीवितं यस्य whose coming back to life is beyond doubt. प्रतिपन्नः नियमः (व्रतं) यया who has taken a vow. 'नियमो व्रतमस्त्री तच्चोपवासादि पुण्यकम्' इत्यमरः.

P. 83 ll 1—8. **गत्वागतया...अतिष्ठत्.** गत्वागतया–separate गत्वा आगतया who first went and then returned. तया = मदलेखया. वक्तव्या...वचनात्—she (कादम्बरी) should be told in our name. वत्से refers to कादम्बरी. कालमेतावन्तं (accusative of time) up to this time. मनस्येव नैतदावयोरासीत् our mind never thought it (possible). यथा...द्रष्टव्या that we shall see you with our son-in-law (because she had taken a vow that she would not marry till महाश्वेता's grief came to an end). अपरं in addition. तत्राप्यपरं...वतारः—In this he says that the fact that the husband chosen by you is the incarnation of the moon causes additional joy to him. कल्याणैः—the instrumental is used in the sense of उपलक्षण and means '(your face) that is marked by auspicious signs.' Or कल्याणैः may be used by way of expressing hope or blessing and means 'by all that is auspicious'. निर्वृतेन = सुखितेन. °शरीरम् is the object of उपचरन्ती.

P. 83 l. 9–p. 85 l. 2. **अथापगत...भाषत.** अथापगत...व्यज्ञपयत् (l. 20)—the principal sentence is अथापगतवति जलदसमये...एकदा... कादम्बरीमुपसृत्य मेघनादो व्यज्ञपयत्. घन...जीवलोके when the mortal world was as if freed from being tied in the obstruction caused by clouds. घनैः निरोधः स एव उद्बन्धः. प्रसरन्तीष्विवाशासु when the quarters seemed to expand. The quarters had been blocked by dark clouds; now that they were gone, the eye could see the wide expanse of the region round about. This is represented as expansion. फल...सीमासु when the boundaries of villages seemed yellowish with the fields of paddy plants that bent with the load of the corn. कलमः rice. 'शालयः कलमाद्याश्च षष्टिकाद्याश्च पुंस्यमी' इत्यमरः. काश is a white flower that appears in शरदृतु. सेव्यता...तलेषु when the upper terraces of palaces had become fit for being resorted to. In the rains the upper terraces or roofs of palaces were full of water and therefore could not be frequented. कह्लारहारिषु charming on account of lotuses. यामवती a night. A कुमुद lotus expands by

night. शेफालिका...मातरिश्वसु when the breezes towards the close of night were laden with the fragrance of शेफालिका flowers. शेफालिका (म. निगडी)—'शेफालिका तु सुवहा निर्गुण्डी नीलिका च सा' इत्यमरः. प्रदोषः evening. उद्दाम...वासरेषु when the days were fragrant with the perfume of the pollen of lotuses that were extremely expanded. सलिला...आपगासु when the lines of sand on the soft banks were thrown up in the form of undulations as the water subsided gradually, and when the rivers had become capable of being crossed easily. सलिलस्य अपसरणं तस्य क्रमः तेन तरङ्गयमाणासु. सैकत made of sand (from सिकता). तरङ्गायते तरङ्ग इव आचरति. तरङ्गयमाण is *present participal passive* of the verb तरङ्गायते. As the waters subsided gradually after the rains were over, each day fresh wavy lines of sand rose into view on the banks of rivers. Or ०तरङ्गयमाणासु and ०रेखासु may be looked upon as adjectives of आपगासु. In that case, dissolve सुकुमार...रेखासु as सुकुमाराः तीरयोः सैकतरेखाः यासाम्—on the banks of which there were delicate wavy lines of sand. पङ्क...शुष्केषु that were dry on account of the removal of mud. This and the following locatives up to प्रवर्तितेषु qualify ०वर्त्मसु. अप्रहत...छन्नेषु that were covered with creeping plants (उलप:) and grass that grew up because they were not trodden (by the feet of men in the rains). मन्दाश्यान... पदवीकेषु where new foot-prints appeared on the scanty (मन्द) and half-dried (आश्यान) mud. मन्दः आश्यानश्च कर्दमः तस्मिन्. उद्भिद्यमाना अभिनवा पदवी येषु. क is added to बहुव्रीहि compounds where the last member is a feminine noun ending in ई or ऊ or a noun ending in ऋ. पार्थिवलोकेन by the servants of the king. Another rather unusual meaning would be 'by the inhabitants of the earth,' as K suggests. We prefer the former meaning. प्रवर्तित set up, made, established. प्राञ्जलवर्त्मसु—N explains सुकुमारमार्गेषु; K as 'small footpaths.' We think it means 'the royal roads' (the wide roads made for the public). प्राञ्जल straight. जम्बालविगमात् by the disappearance of mud. 'निषद्वरस्तु जम्बालः पङ्कोऽस्त्री शादकर्दमौ' इत्यमरः. तुरग...सहासु capable of bearing the hoofs of horses *i. e.* fit for riding. चिरयति—denominative verb from चिर—delays. वार्ताहरः a messenger. प्रहित sent (past. p. p. of हि with प्र 5th conj). शोक...परिहरद्भिः who avoided the formation of the dart of sorrow. He means:—If they had been brought in your presence, your grief would have been augmented by another dart of sorrow felt for तारापीड etc. Ar. reads घट्टनां 'shaking, rubbing' (which is better). If a sharp piece of steel enters our body, shaking it would cause more

pain. So the sight of the messengers of तारापीड would have as if shaken the dart of sorrow already fixed in कादम्बरी's heart. भवतां...देष्टव्यम् prince च० has to send back no message with you (because he is lifeless). लोकार्तिहराय (to him) who removes the distress of people. देवदेवाय the king of kings. मन्युनिर्भरा: full of anger. '**मन्युर्दैन्ये क्रतौ क्रुधि**' इत्यमरः. Supply अस्तु after तथा. क्रमागतस्नेह: affection inherited by us from our forefathers. P. 84. भक्ति: devotion, loyalty. अनुवृत्ति: obedience. कार्य...कुतूहलम् curiosity due to the importance of the business (on which we have come here). T explains 'कार्यगौरवकृतं आगमनकार्यस्य गौरवेण कृतम्.' Ar. explains 'कार्यगौरवं तारापीडस्यावश्यं मत्पुत्रमालोक्यागन्तव्यमित्याशा'. वार्ता...लभ्य: to be known only by hearsay. अयमर्थ: this thing *i. e.* the information you give us (about prince चन्द्रा०). Ar. remarks 'अयमर्थः चन्द्रापीडः प्राणैर्विनाप्यविनष्टशरीरः यथापूर्वमास्ते इति'. ततो...गमनम् then it would be proper for us to return after receiving (the information) from you. अथ...गामी if it be one within the range of sight (*i. e.* if what you tell us has been actually seen by you). T says 'अथेति पक्षान्तरे, ईदृशाः दर्शनस्य अयोग्याः'. चरणपरिचर्यया = चरणसेवया. देवस्य goes with ०परिचर्यया. दर्शन...देव: the prince favoured us also by staying within the range of our sight. अस्माकमपि...देवः—They mean "we are as devoted to the prince as you are and we were favoured by the prince as well as you. So if you have seen the prince, we have as good a right as you to do the same." किमद्य... सृज्यामहे what has happened to-day that we are dismissed without being allowed to share in the favour of saluting the lotus-like feet of the prince. पादारविन्दयोः वन्दना एव प्रसादः तेन. T says 'असंविभज्य संविभागमदत्त्वा.' ते एव those well-known ones. Ar. remarks 'ते एव इति पूर्वसेवां प्रकटयन्ति स्म.' T. 'चरणरेणवः चरणरेणुतुल्याः.' यत् wherefore. सफलयतु make fruitful. भवान्—refers to मेघनाद. भूमिमेतावतीम् such a distant land. संभवे सति when it was possible (for us to see the prince's body). अप्रत्यक्षीकृतं युवराजशरीरं यैः. किं वक्तव्या वयम् what shall we be said by the king (*i. e.* we shall deserve the severest rebuke). देवः (l. 12) is here तारापीडः. On इत्यावे...प्रमाणम् (which are the words of the messengers reported to कादम्बरी by मेघनाद) T says 'एवं त्वया अस्मिन्नर्थे आवेदिते सति देवी प्रमाणं असदाह्वाने विपर्यये वा देवी प्रभवतीति.' प्रमाणम् = निर्णयकारिणीत्यर्थः. समुत्प्रे...शुचा who was as if melted with grief on account of the distress of the family of her father-in-law that was without any means of solace which she pictured to herself. समुत्प्रेक्षितं अनाश्वासस्य (अविद्यमानः आश्वासः यस्य) श्वशुरकुलस्य वैक्लव्यं यया. The tears that rose in her eyes are fancied

as due to her melting. आकुलि...तारकाभ्याम् the pupils of which were agitated and tremulous. गद्गदि ..कण्ठी whose throat was choked. स्थाने...कृतम् it is quite proper that they were not ready to go (without seeing the prince's body). किमुच्यन्ताम्—T says 'श्वशुरादिभिरिति शेषः.' लोकातीतः (लोकमतीतः) extraordinary. यत्राव... समुत्पद्यते which cannot be believed even when seen. कैतवमात्रकेण उपदर्शितः प्रेमपल्लवः यैः who show the sprouts of affection only deceitfully *i. e.* who have no sincere love. This कादम्बरी says by way of self-disparagement on account of her grief. वल्लभतमं जीवितं येषाम् to whom life is very dear. यावत् when, as. तावत् then. अनपे...द्भावनया— these words are used in contrast with कैतव...जीविताः. अनपेक्षिता प्राणवृत्तिः यैः. अनपे...द्भावनया who are regardless of the continuance of life on account of their true devotion proceeding from love. न...इदम् it does not stand to reason (it is impossible) that they cannot see (the prince). अपरिलम्बितं without delay (अविद्यमानं परिलम्बितं यथा स्यात्तथा अव्ययीभाव). समं...तलान् who embraced (*i. e.* fell down upon) the earth with their five limbs together with their tears. This means that they saluted him and also shed tears. The five limbs are:—two hands, two knees and the head. पञ्चाङ्गैः आलिङ्गितं महीतलं यैः. चन्द्रापीड...दृष्टीन्—चन्द्रापीडचरणयोः वन्दनं तेन सद्भावः तस्मिन् निहिता उत्पक्ष्मा (उद्गतं पक्ष्म यस्याः) निभृता (निश्चला) दृष्टिः यैः—who fixed their steady eyes that had their eyelashes turned up (towards the feet of चन्द्रापीड) at the time when they showed their true devotion by bowing to the feet of चन्द्रापीड. अन्यस्मिन् दृष्टिः यस्याः सा अन्यदृष्टिः न अन्यदृष्टिः अनन्यदृष्टिः whose eye was fixed nowhere else (*i. e.* was fixed on them alone).

P. 85 l. 3—p. 86 l. 25 **भद्रमुखाः...व्यसर्जयत्.** भद्रमुख (lit. 'of auspicious face') is used as a term of polite address in the sense of 'good sir'. T says 'भद्रमुखा इत्युपचारः'. क्रमागतौ स्नेहश्च सद्भावश्च ताभ्यां सुलभः natural to love and devotion that are hereditary with you. यत्खलु...वेगाय That calamity, the end of which is not expected and which is to end in misery alone, may indeed cause violent grief to a person who is afraid to die. अनालोचितः अवधिः (end, limit) यस्य. दुःखं अवसाने (अन्ते) यस्य. She means that a man may give himself up to grief if a calamity befalls him that is never to end and if he is not able to put an end to his misery by killing himself. She means that death would put an end to never-ending calamities. But if a man cannot muster the courage to kill himself he may then fall a victim to violent fits of grief when such a

calamity befalls him. यत्पुनः...हृदये But that misfortune (दुःखं) which is to end in happiness does not attack the heart (*i. e.* is not felt by the heart), as it (दुःखं) is concealed (lit. screened) by the hope of happiness which (hope) is ever present (to the mind). सुखः उदर्कः (अन्तः) यस्य. 'उदर्कः फलमुत्तरम्' इत्यमरः. She means that when a man knows that a calamity that has befallen him is to end well, his heart does not feel the calamity, as it (heart) is held up by the hope of seeing better days. In her case, the death of चन्द्रापीड was a dire calamity; but as there was hope of his coming back to life, she did not give herself up to शोकावेग and asked them to do the same. तदेष...सरः Therefore this incident (about चन्द्रा०) is such that not only is there no scope for sorrow, but on the other hand there is room (lit. occasion) for very great wonder. सुदूरं भिन्ना वृत्तिः यस्य lit. that has reached far *i. e.* that is far-reaching. किमत्र...बोधनेन what is the use of arguing (when you can actually see what I say). पूर्वं दृष्टः दृष्टपूर्वः न दृष्टपूर्वः अदृष्टपूर्वः. अक्षता तनुर्यस्य whose body is uninjured. सम्भाषणा...संभावितैव that interview (with me), which is not possible (for you) in the absence of the prince, has also been made possible. She means that she (being a highborn lady) could not have talked with them alone without her husband; but she has talked with them (because she was in the presence of the body of चन्द्रापीड who she was sure would come back to life). Ar. reads with the Calcutta editions जीवाद्विना for देवेन विना and explains 'या जीवाद्विना न संभवति सा संभावना (संभाषणा?) संभावितैव। अयमद्य संभाषणं करिष्यतीति प्रतिभासते इत्यर्थः'. T also reads 'जीवाद्विना.' N and K seem to explain similarly. According to them the meaning is:—that conversation also which you cannot have without the prince, is thought (by me and you) to be possible (at some future time). This is not bad. But the interpretation of Ar. suits its reading जीवाद्विना very well; the reading देवाद्विना is not so good. T explains 'जीवाद्विना जीविताद्विना या न संभवति सा संभाषणापि भवद्भिरस्य दर्शनेनैव संभावितैव प्रतिपन्नैव.' वार्तायां उत्सुका मतिः यस्य whose mind was anxious to know the news. देवस्य = तारापीडस्य. उपरत...वृत्तान्तः this incident about the non-decaying of a dead body. न प्रकाशनीयः should not be made known. यतः कारणात् since. उपरतिः death. प्रत्ययमुत्पादयति produces belief (*i. e.* is believed easily, when somebody tells it). शरीरा...श्रद्धेय एव But the non-decaying of the body of those who are destitute of life cannot be believed even when seen. मरणसंशये in danger of death. If they (तारापीड, विलासवती)

were told that चन्द्रापीड's body remains undecayed though he is dead and that he is sure to come back to life, they would easily believe the news of his death, but not the other part; and would prepare to die out of grief for their only son. वर्तमाने in the present. प्रयोजनम् use, purpose. प्रत्यागतं (returned) जीवितं यस्य. जीवितेश्वरे the lord of (my) life. आप्रकटीभविष्यति—आ समन्तात् प्रकटीभविष्यति विदितो भविष्यति. किं विज्ञापयामः—Ar. explains 'अस्मिन्नर्थे त्वां किमिति विज्ञापयामः। यथाज्ञप्तं देव्या तथा कुर्म इति विज्ञापयितुं न शक्नुम इत्यर्थः.' T remarks 'अस्माभिस्तथा क्रियते इति कथं ज्ञापयामः इत्यर्थः.' द्वाभ्या... कथनेन वा he (तारापीड) will not come to know of this thing in two ways only, *viz.* by (our) not going back (to उज्जयिनी) or by (our) not telling him. अस्य वस्तुनः refers to the death of चन्द्रापीड. अपरिज्ञानम् absence of knowledge (on the part of तारापीड). संभाव्य प्रेषितानाम् who were sent after being honoured (by them). अप्रोषित...पेतमेव not going (to उज्जयिनी) is impossible for us while we are alive (*lit.* whose life is not gone on a journey). They mean that as long as life exists in them, they must try to go back; it is impossible for them not to go. This disposes of the first alternative (अगमनम्) referred to above. दूरमपेतम् दूरापेतम् (*lit.* gone far) impossible. दयिततम very dear. दुःख...क्षीणि the eyes of which are flooded with tears. दुःखप्लुते अक्षिणी यस्य. निर्विकार...अशक्यमेव it is simply impossible for us to remain (before them) with our faces betraying no emotion. This disposes of the second alternative (अकथन). संस्तुत...मिति (I know) that it is improper for a person who is familiar. She means that it is not proper not to tell the news (about चन्द्रापीड) to persons who love him. P. 86 गुरूणां...वेक्षमाणया who paid regard to the pain that would be caused to elders (if the truth about चन्द्रापीड were told to them). She means that she wished to spare them the pain. इतर...भवति even when another calamity (other than पुत्रमरण) befalls how heavy is it felt? She means:—think how even ordinary calamities are felt to be very heavy by everybody. किं पुनः...सदृशम् what of this (*i. e.* how heavy, how stunning will this calamity of the death of चन्द्रापीड be) which is like the fall of a great thunderbolt. तदेतदपि भवतु therefore (as you are going to tell तारापीड the whole of the news) let this additional thing be done. She refers to what she proposes in the next line. श्रद्धेयं वचः यस्य whose words can be relied upon. प्रत्यक्षदृष्टः सकलवृत्तान्तः येन. संप्रत्ययाय for inspiring belief (in the account told to तारापीड about चन्द्रा०). राजलोके तु का कथा what need I say about the princes (that were in the train of चन्द्रापीड). He means that

if even ordinary servants have resolved upon not going back, it need not be said that the princely courtiers have resolved upon the same course. Compare for a similar construction '**का कथा बाणसन्धाने** ज्याशब्देनैव दूरतः । हुंकारेणेव धनुषः स हि विघ्नानपोहति ॥' शाकुन्तल II; 'अभितप्तमयोऽपि मार्दवं भजते **कैव कथा शरीरिषु**' रघुवंश VIII. प्रतीपम् back (to उज्जयिनी). भृत्या अपि...वर्तन्ते (ll. 7–22)—In these lines the poet tells us what an ideal servant ought to be. सम्पत्ते...सेवन्ते who serve (their master) more in (his) misfortune than when he is prosperous. समुन्नम्यमानाः when raised to a high position. अवनमन्ति (1) they bend low; (2) they become humble or modest. There is a contradiction (apparent only) in saying that those who are raised high go low. Ar. explains 'समुन्नम्यमानाः उच्चैः पदे स्थाप्यमानाः सुतरां विनम्रा भवन्ति । उन्नम्यमानस्य नम्रत्वं न घटते इति विरोधप्रतीतिः.' आलप्य...आयन्ते who, when talked to (by their masters), do not talk (with them) on equal terms. समानः आलापः येषाम्. न उत्सिच्यन्ते are not puffed up. क्षिप्य...गृह्णन्ति when they are scolded they do not become discontented. अपरागः dislike, disaffection. उच्यमाना...भाषन्ते when they are spoken to (in unfavourable tones) they do not speak against (what their master says). Ar. explains in another way 'एवं क्रियतामित्युच्यमानाः कर्तुमशक्यमिति न भाषन्ते.' पृष्टा...ज्ञापयन्ति when they are asked (their advice) they say (lit. request) what is beneficial and agreeable (to their master). अनादिष्टाः... उद्वहन्ति who execute what is to be done without being ordered; who, having done a work, do not prattle about it; who, after doing a brave deed, do not brag of it; and who when they are praised (by their masters) feel shame. कत्थ् with वि I. A to boast. महा...निलीयन्ते who are seen to be foremost in great battles like banners and who at the time of giving (rewards for brave deeds) run away and conceal themselves behind (their masters). धनात्... वाञ्छन्ति who think more highly of the affection (of their master) than wealth and who long more for death in the presence of their master than for life. येषां च...चर्यायाम् who are greedy for serving the feet of their master (and not for money). In this and the following clauses up to भर्तुः (l. 18) the figure of speech is परिसंख्या. It is defined as "किंचित्पृष्टमपृष्टं वा कथितं यत्प्रकल्प्यते । तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता" काव्यप्रकाश X. When the mention of something, either when there is a question asked or when there is none, results in the exclusion of some other thing similar to it, then the figure is परिसंख्या. Here the mention of चरणपरिचर्या excludes धन (for which also men may be greedy). Explain the following similarly. असन्तोषो...

राधने Ar. explains 'भर्तुः हृदयाराधने न सन्तोषः तृप्तिः, न तु स्वकीयैश्वर्येण.' The author means:—however much they may propitiate their masters, they do not think that they have done enough. They want more (opportunities to serve); but they do not want more wealth. They are content with what they are paid. व्यसनम् being fond of, inclination. They are fond of looking at the face of their masters (to receive commands) and not gambling or other vices. वाचाल...ग्रहणे—Ar. remarks 'भर्तुर्गुणग्रहणे वाचालता न तु आत्मश्लाघायाम्'. कार्पण्यम् miserliness. They are great misers in giving up their master (*i. e.* they never desert their master), but not in giving money. ये च &c. In this and the following clauses, the figure is विरोध. ये च...वृत्तयः who, though possessed of a soul, have not all the organs of sense under their control. This means that they being devoted to their masters place their senses at the disposal of their masters. Their senses are governed by their master's will and not by their own. पश्यन्तोऽप्यन्धा इव—(In this and the following the author explains how their senses are regulated by the will of their master)—though they see, they are as if blind. This means that though they perceive the faults or weak points of their master, they are like blind men *i. e.* they never divulge them to others. Or we may explain in another way. Though they are able to see charming objects, they do not see them unless permitted by their master. शृण्वन्तोऽपि बधिरा इव *i. e.* they do not divulge the secrets of their master, though they may have heard them. वाग्मिन् an eloquent man. वाग्मिन् is used in a good sense while वाचाट and वाचाल are used by way of reproach meaning 'garrulous, talkative.' '**वाचोयुक्तिपटुर्वाग्मी** वावदूकोऽतिवक्तरि ॥ स्याज्जल्पाकस्तु **वाचालो वाचाटो बहुगर्ह्यवाक्** ।' इत्यमरः. 'वाचो ग्मिनिः' पा० V. 2. 124 'आलजाटचौ बहुभाषिणि' V. 2. 125, वार्तिक 'कुत्सित इति वक्तव्यम्' (कुत्सितं बहु भाषते इति वाचालः, वाचाटः । यस्तु सम्यग्बहु भाषते स वाग्मीत्येव । सि. कौ.). मूका इव—they do not speak out against their masters. जानन्तः although they know everything. जडाः dull persons. They patiently listen to whatever their master tells them, although they may already know it. अनुप...पङ्गव इव although they have uninjured hands and feet they are like cripples. In going away from their master without his permission they are like cripples. करौ च चरणौ च करचरणम् (समाहारद्वन्द्व), अनुपहतं करचरणं येषाम्. क्लीबा...स्वात्मना who do not do anything on their own responsibility (स्वात्मना lit. by themselves) like timid persons. क्लीब impotent; weak-minded; timid. Ar. explains 'केचित् क्लीबाः स्वयमसमर्थाः स्त्रीणां प्रेरणेन यत्किंचिद्दुतं (हुतं?) कुर्वन्ति.'

स्वामि...वर्तन्ते they are like reflections in the mirror of the thoughts of their master. स्वामिनः चिन्ता एव आदर्शः तस्मिन्. Just as the reflection corresponds to the original, so the ideas of their master are their own ideas; they do not differ in their ideas from their master. Ar., the Calcutta editions and K read ०चित्तादर्शे (which seems to us better, though the meaning is not different). Ar. explains 'स्वामिच्चित्तज्ञाननिमित्तं प्रतिबिम्बवत् छायावत् वर्तन्ते। स्वामिच्चित्तग्रहणे इति वा पाठः। स्वामिच्चित्तवशीकरणे प्रतिबिम्बवदादर्शवत् वर्तन्ते। प्रतिबिम्बिता भवन्ति सर्वेऽस्मिन्निति प्रतिबिम्बो दर्पणः स सर्वमात्मनि छायारूपेण गृह्णाति।'. Ar. and the Calcutta editions read सर्वः which should have been kept in the text. The above grand, though rather long-winded, description of an ideal servant is not quite in place here, especially when we consider the sombre surroundings in which का० was placed. But the author wanted to put it in somewhere and could find no other peg to hang it upon. देवस्य...वर्तते You (कादम्बरी) are in the place of the prince to his servants (*i. e.* your orders will be obeyed as implicitly as his). तदाज्ञापितं...देवी The princess will understand that whatever is ordered will be done (without delay). कुमारस्य बालसेवकम्.

P. 86 l. 26—p., 88 l. 14 **अथ सुबहु ... दिदेश.** P. 87. उपयाचितं कर्तुम् to make a request or to offer a present. उपयाचितम् a present promised to a deity for the fulfilment of a desired object and to propitiate her (मराठी 'नवस'). 'दीयते यत्तु देवेभ्यो मनोराज्यस्य सिद्धये। उपयाचितकं दिव्यं दोहदं तद्विदुर्बुधाः'॥. T says 'उपयाचितं वरप्रार्थना.' अवन्ती नाम यस्याः सा अवन्तीनामनगरी. अवन्तिमातृणामायतनम् the temple of the Mothers of Avanti. अवन्ति was the name of a country, the capital of which was उज्जयिनी, which also was called अवन्ति or-न्ती. मातृ—The मातृs are divine mothers said to attend on शिव. They are said to be seven (or 8). 'ब्रह्माण्याद्यास्तु मातरः' इत्यमरः on which क्षीरस्वामी remarks 'अस्य (शिवस्य) अष्टौ परिवारत्वेन मान्ति वर्तन्ते इति मातृनाम्न्यः।.' The seven are 'ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा। माहेन्द्री चैव वाराही चामुण्डा सप्त मातरः॥'. दिष्टया वर्धसे you are to be congratulated. परागताः arrived. आनन्द...र्चयन्तीव who worshipped with her eye (glances) that was dilated because it was directed towards a distant object and that was tremulous (लुलित) by the tears of joy as if it (eye, glances) were a garland of blue lotuses wet with water. Her eyes that had dark pupils were full of tears of joy and hence their glances are fancied as if they were a garland of blue lotuses wet with water. On विक्षेपदीर्घया Ar. says 'कुतो वार्ताहरा इति वार्ताहरावलोकनप्रसारणदीर्घतरया.' चिरं...पोता having looked in

various directions like a doe whose young fawn is missing. परिभ्रष्टः बालः पोतः यस्याः—this applies to both विलासवती (who also had lost her young son) and मृगाङ्गना. फूत्कृत्य...र्ता who shrieked aloud like an ordinary woman, being distressed. On फूत्कृत्य Ar. says 'फूत्कारो नाम नासया विना आस्येन दीर्घश्वासविसर्जनम्'. This is right; but here फूत्कार rather means 'shriek,' as T says 'फूत्कृत्य शब्दानुकरणमेतत्। आक्रन्दं कृत्वेत्यर्थः.' प्राकृता an ordinary woman. केनेदं...वृष्टम् who showered this nectar over me in the disguise of words? She means that the good news contained in the words (देवि दिष्ट्या &c.) have brought back life to her, as nectar was supposed to do. अद्राक्षीत्—the object of this verb is लेखहारकान् (p. 88 l. 13). यथा...धावितेन who ran in groups according as they saw (one or more of the messengers). नरपतिप्रतिबद्धेन who were connected with the king (*i. e.* who were in the service of तारापीड). जनेन—this word is to be connected with पृच्छ्यमानान् (p. 88 l. 7). आगतो &c.—Here follows a series of questions addressed to the returning messengers by the citizens who were anxious to know about their prince and their relatives that had accompanied him to the distant अच्छोद lake. दिवसेषु...वर्तते where is he in these days (*i. e.* to-day). अतिवाहितः passed. वाहनमात्रं साधनं यस्य whose army consisted solely of cavalry. धाराधराणां मेघानाम् आगमः the rainy season. तुरग...क्रान्तः One of the persons in the crowd says this 'I think that (the rainy season) passed away while he was pursuing his journey on horseback.' त्वरितक...वेत्ति—त्वरितक knows all this (as he was कुमारबालसेवक; see above p. 86 l. 24). किमनेन...कथयतु what is the use (to us) even if he tells us that (about the rainy season); let him tell us this. What they want to know is contained in the words 'यदर्थमयं...मेघनादः' (p. 87 ll. 14–16). प्रत्यानीतः brought back. मिलितः met, joined. अस्य should refer to वैशम्पायन, who is mentioned last in the sentence; but N explains 'अस्य युवराजस्य'; so also K. From यदर्थमयं (l. 14) to प्रसादीकृतः (l. 19) the questions are specially addressed to त्वरितक, as more likely than anyone else to know all the doings of चन्द्रापीड since the latter left उज्जयिनी. दत्तः...मे has देववर्धन sent with you any message? Ar., K and Calcutta editions read न दत्तः which would mean 'how is it that देववर्धन did not send &c.' T also reads न दत्तः, 'न दत्त इत्यादीनि पौरजनानां प्रश्नवचनानि.' Both seem to us to be equally good. देववर्धन seems to be the name of one of the persons who had been sent with चन्द्रापीड. Read मेऽमित्रमेव for मे मित्र &c. अमित्र...रभ्य he is not my friend from this day (as he sent no message to me). राभसि...पृच्छन् I am afraid to ask the news of young बालधर्मन् who went against our will to his des-

truction on account of his rashness. बलात् = स्वातन्त्र्यात्. The word वत्सस्य suggests that this is asked by some one who was a near relative of बालधर्मन् (such as father, elder brother &c.). In rashly accompanying the prince on his march in the rainy season, बालधर्मन् may have met with a fatal accident and hence the word विनाशं गतस्य and बिभेमि. राभसिक is derived from रभस (rashness), as T says 'रभसेन वर्तमानः.' अपि...कृतः does that horse of his (बालधर्मन्) live that was presented to him by the prince. अपि introduces a question here. प्रसीदत—here are resumed the questions addressed to the general body of messengers. सादिनां प्रथमस्य who is the foremost of horsemen. 'अश्वारोहास्तु सादिनः' इत्यमरः (सीदन्त्यवश्यम् इति सादिनः). पृथुवर्मन् was the name of some person who accompanied चन्द्रापीड and who was the maternal uncle of an inquirer from among the citizens. उत्प्रेक्षामहे we imagine, we picture to ourselves. महाश्वपतेः the chief of the cavalry. विस्मयः...प्रहितम् my father also wondered that he (अश्वसेन, my father-in-law) did not send at your hands even a token (of his safety). आहित...सेनः—some one here inquires about his brother भरतसेन. आहितः भरः यस्मिन् on whom responsibility is placed (*i. e.* who holds a responsible post in the prince's household). सेवाव्यसनी who is attached to the service (of the prince). तत्र लगति is he there? बलाधिकृत—बले अधिकृत who was commander of the forces (of चन्द्रापीड). रोषित...राजः the prince was angered by him for marching in the van. He requested persistently the prince to allow him to march in the van, which angered the prince. T explains "नासीरार्थं पुरोयानार्थं पुरःसराधिकारप्राप्त्यर्थमित्यर्थः। नासीरोऽस्त्यग्रयानं स्यादिति वैजयन्ती।" नासीरम् van or front. 'नासीरं त्वग्रयानं स्यादवमर्दस्तु पीडनम्' इति हैमः quoted by N 'नासा शब्देन ईर्ते गच्छतीति ईर गतौ, कः। जयशब्दाद्युच्चारणेन गमनादेवास्य तथात्वम्-' प्रसादैः वित्तः (ख्यातः) famed for the favours received from the prince. 'प्रतीते प्रथितख्यातवित्तविज्ञातविश्रुताः' इत्यमरः. पाणिनि uses वित्त in this sense in 'तेन वित्तश्चुञ्चुप्चणपौ' पा. V. 2. 26. वर्धमानः growing in prosperity. केन...दिवसैः who (among the dependents) has obtained what in these days (*i. e.* up to this day). आजीवनिकाः who serve simply to earn their livelihood (without any higher ambition of securing fame or high position). आजीवनिक derived from आजीवनम् (livelihood). आजीवनं प्रयोजनमस्य आजीवनिकः, according to 'प्रयोजनम्' पा० V. 1. 109. The reading of N 'राजनिकाः' is not bad. It means 'connected with the prince.' The meaning then is:—there are many fresh servants of the prince and we want to know who has secured what special favour. T reads 'अजीवनकाः' and explains 'अदत्तजीविकाः अकल्पितवेतना इत्यर्थः.' येन...वार्ताम् let him who has seen

him (वीरसेन) tell us the news of वीरसेन &c. पितर्यु...यात्राम् after his father's death he for the first time entered the expedition (यात्रा). दुःखेन अन्तरितः प्रत्यग्रः (नवः) पतिमरणशोकः तस्मात् on account of the fact that her fresh grief on the death of her husband was merged in the grief (of separation from her son). प्रतिपदं—पदे पदे इति (अव्ययीभाव)—at each step. पृच्छ्य...वचसः who though asked in this way, did not reply. The accusatives from पृच्छ्यमानान् downwards qualify लेखहारकान् (l. 13). नासाग्र...विष्टानिव whose sight full of sadness was fixed upon the tip of their noses and who therefore seemed to be possessed (by ghosts). One who is possessed has his gaze fixed somewhere, without any apparent object. नासाग्रे स्थिता मन्युगर्भा (मन्युः शोकः गर्भे यस्याः) दृष्टिः येषाम्. Ar. remarks 'पिशाचगृहीताश्च पृष्टा अप्युत्तरमददतो नासाग्रस्थितसरोषदृष्टयो भवन्ति.' अध्व...गच्छतश्च whose limbs were languid on account of the fatigue of the journey and yet who marched with a pace that was troubled with the effort that could be inferred from the way in which they dragged their feet forward. पदाकृष्ट्या सम्भावितः उद्यमः तेन आयासितया. पटच्चरम् old clothes 'पटच्चरं जीर्णवस्त्रम्' इत्यमरः. असंस्कारेण मलिनः कायः येषाम् whose bodies were dirty because they were unwashed. p. 88 अनेक... मूर्धजान् whose hair was rough with the dust of the journey that (hair) was tied up (on their heads) in various ways. ध्वजानिव क्लेशस्य who were as if the flags (signs) of the fatigue of journey. They had पटच्चर. A ध्वज also has a piece of cloth. The banner also has black चामर fixed on the top of it (which resembles केश). Ar. says 'पटच्चराच्छादितत्वादूर्ध्वबद्धमूर्धजत्वाच्च ध्वजोपमा । श्रमस्य ध्वजाश्च श्रमवदरमणीयदर्शना लक्ष्यन्ते। प्रभूणां ध्वजा उज्ज्वलपटयुक्ता ऊर्ध्वबद्धस्निग्धकृष्णचामरावचूला लक्ष्यन्ते। ध्वजाश्च तेषां व्यञ्जका भवन्ति'. आश्रयान् abodes. They looked so fatigued that they seemed to be the abodes of fatigue. पद...र्मनस्यस्य who were as if the foot-prints of dejection; that is, dejection was plainly written on their faces. दुर्मनसो भावः दौर्मनस्यं (विषादः). सन्दर्भः a collection. त्वरितकसमेतान् accompanied by त्वरितक. p. 89

P. 88 l. 15—p. 89 l. 27 **अनन्तरं...मोहमगात्**. अतर्कितापतितं दर्शनं (विलासवत्याः) तेन उत्पादितः द्विगुणः दुःखावेगः येषाम् the violence of whose grief was doubled by their unexpectedly seeing (विलासवती). मुषितानिव who were as if robbed (and hence had a sad look). उन्मु...सर्पतः who were as if left by their organs of sense, whose bodies were vacant as if they were made of wood, and who approached as if they had no life in them. Ar. reads निर्जितान् for निर्जीवितान्. पुरस्तात्...बाष्पान्धा who being blinded by tears as if fell down before them. साध्वसेन (भयेन) स्खलितं (stumbled) चरणकमलं यस्याः. This refers to विलासवती. कतिचित् some, a few.

अकृतप्रणामानेव before they had saluted her (*i. e.* so hastily). इदं... हृदयम् this my heart tells me something strange (*i. e.* my heart suspects that some great calamity has befallen my son). अप्रत्य... श्रयते (my heart) resorts to unbelief (*i. e.* it cannot believe that my son is safe). सहसा...त्सृज्य who having placed their heads on the ground let fall, under the pretext of making their obeisance, the violent tears that rose all of a sudden. ०वेगम् is the object of उत्सृज्य. The moment they were addressed by the queen their eyes were filled with tears; to conceal them they made their obeisance by placing their heads on the ground; while their heads rested on the ground they let their tears fall on it. कृच्छ्रात् with difficulty. अभि...वदना who raised their faces towards her. तपस्वी = वराकः poor or wretched man. दूरत...सर्पणेन by your (manner of) approaching me from a distance in which no joy (at seeing me) was manifested. अपसृतः प्रहर्षः यस्मात्. प्रति...आननैः by your heads that are void of the series of letters containing the reply (to my message), by your faces that are dejected all round and wretched. It was the practice with servants to present royal letters on their heads in token of respect. प्रचल...दुःखिताभ्याम् that are distressed by the fact that the shedding of tears is checked with efforts. मन्मुख...वेदितम् you have yourselves conveyed to me what is to be told (by त्वरितक) by the fact of your not fixing your gaze on me (*i. e.* by the fact of your averting your sight from my gaze). She means that the peculiar manner of their approach, their heads, eyes and everything else convey to her that a serious calamity has befallen the prince. जगति एकः चन्द्रः—who alone brightened and delighted the world. चन्द्रस्य इव आननं यस्य. चन्द्रवत् शीतला प्रकृतिः यस्य. चन्द्रवत् अभिरामाः (मनोहराः) गुणाः यस्य. किं भूतं...सि what has become of you that you have not come. तात—see notes above (p. 206). पीडिता...लभमाना I say this in distress, I do not censure you through anger. अम्ब...करोमि—*vide* p. 55 ll. 8–10 where चन्द्रापीड promises to return without delay. मया...ज्ञातम् I knew from the misgivings of this my wretched heart. अपुण्यानां विलसितानि the workings or manifestations of (my) sins. भवन्त्य...कारिणी no doubt there are sinful women in this world; but there is none so sinful as myself. यस्याः refers to मया. त्वमेक...नीतोसि you being an only son are snatched and carried away (by fate). विप्रलब्धा deceived. सुदूरस्थापि ते although you are very distant. जात child. दुर्लभक to be had rarely. On दुर्लभक Ar. says 'दुर्लभकशब्देनास्य उत्पत्तिनिमित्तमात्मनो व्रतायासमुद्दिश्य.' आत्मानमनुशोचामि shall I bewail myself (*i. e.* shall I lament for

my unhappy self). यौव...शोभाम् the present (वर्तमाना) splendour of your form that caused the fulness (आभोगः) of your youth. Supply स्मृत्वा.. शोचामि after ०शोभाम् and प्रभुताम्. आहोस्वित्...प्रभुताम् or your future authority (or sovereignty) that would be firm because supported by you and that I again and again pictured to myself. On the three sentences 'न जानाम्येव...प्रभुताम्' Ar. has the following lucid note. 'लोके शोकस्य त्रैविध्यमस्ति । पूर्वकालेऽनुभूतसुखाः पापवशात् भ्रष्टैश्वर्याः अतीतं सुखमुद्दिश्य शोचन्ति । अन्ये केचिदनुभूयमानानां राजिकदैविकदोषैर्विनाशात् आस्यगतं भ्रष्टमिति शोचन्ति । केचिदागामिनां सुखानां विघ्नसंभवाच्छोचन्ति । मम मन्दपुण्यायाः त्रिविधविषयः शोक उत्पन्नः ।...त्रिविधोऽपि शोको मम सममेवापन्न इति ।.' The three sentences respectively refer to her grief for the past, present and future greatness of चन्द्रापीड. हृदयस्थितः who are in my heart. She means:—as I always think of you alone, you are always placed in my heart. You thus placed in my heart see (though you are physically far away from me) that I weep for you but do not die. Do not think however that I can live without you. त्वया...दर्शितं—supply भवेत्—living without you, how can I show my face to your father. Ar. says 'पितुरेव कथं वा दर्शितं स्यात् । इतरासां सपत्नीनां सखीनां च किमुतेति वाक्यशेषः.' न वेद्मि...ते I do not know why my heart does even now not believe that any calamity has befallen you, whether because you are very dear to me, whether because of my confidence in your (majestic) form (that it will never be subject to evil), or whether because of my foolishness itself that is natural to a woman. She means that her heart cannot believe that evil has befallen चन्द्रापीड and hence it is that she does not die. She assigns three reasons why her heart cannot believe. We are always full of hopes about persons dear to us. A majestic form is supposed to be fortunate and seldom liable to sudden calamities. Ar. 'प्रियवस्तु विनष्टमप्यविनष्टमिव प्रतिभाति । दृढाकृतिमद्वस्तु च तथा ।'. येन on account of which (unbelief that evil can befall you). स्फुटीकर्तुं नेच्छामि I do not wish to make it clear. उपनीता brought. वर...रतास्मि better if I were to die without hearing what should not be heard (*viz.* the befalling of evil on you). तात किं ब्रवीषि Here she addresses the son in her heart and represents as if she hears him speak, as is often done in dramas, especially in what is called आकाशभाषित. किमनेन...वैक्लव्येनेति—these are the words of चन्द्रापीड repeated by विलासवती whom she supposes as addressing her. किमनेन what is the use of this. लोक...करेण that causes shame in the world. Ar. says 'मरणभीरूणामुचितेन किममुना हासकरत्वाल्लज्जाकरेण शोकेनेति ब्रवीमि ।'. वैक्लव्यम् distress, grief (विक्लवस्य भावः

वैक्लव्यम्). आसन्नेन (समीपवर्तिना) सखीजनेन अवलम्बितं शरीरं यस्याः. मोहमगात् she fainted.

P. 90 l. 1–p. 91 l. 12 **अथानेक...दर्शितवान्.** अनेकसहस्राणि संख्या यस्य who numbered thousands. मन्दरा...म्भोधिः like the ocean that overflows the shores being stirred by the मन्दर mountain. This refers to the story of the churning of the ocean for the fourteen jewels, for which see notes (p. 184). मन्दर was made the handle in the process of churning the sea. उद्गतो वेलायाः उद्वेलः. उद्भ्रान्तं चेतः यस्य whose mind is agitated. यामावस्थिताम् standing ready during that watch (याम, a period of 3 hours). प्रजविनीन् swift. करेणुका a female elephant. रया...मार्गम् who on account of his speed drank as it were the royal road in front of him (*i. e.* who passed over the road very quickly). उन्मुक्तः आर्तनादेन कलकलः येन who raised a hue and cry by their distressed voices. आकर्षन्निव as if he drew with himself (उज्जयिनी). The people of उज्जयिनी ran from various directions on hearing the news about चन्द्रा०. The author represents that the people were drawn towards himself by तारापीड from out of उज्जयिनी. उद्वास...ज्जयिनीम् who as if rendered उज्जयिनी depopulated after him together with its gates (गोपुरम्), palaces (अट्टालकः), ramparts (प्राकारः), houses and arches (तोरणम्). So many people followed तारापीड out of उज्जयिनी to the temple of the मातृs where विलासवती was that the city appeared to be deserted. उज्जयिनी is modern Ujjain in Malva. Ar. seems to have read 'आकर्षन्निव, आवर्जयन्निव, उद्वासयन्निवपर्यासयन्निव' with the Calcutta ed. T reads similarly. उद्वासयन् is pr. p. (nom. sing. mas) of the causal of अस् 4 P (to throw) or आस् (to sit) with उद् and अव. N. explains सगोपुरा &c. as 'गोपुरं प्रतोली, अट्टालं प्राकाराग्रस्थितरणगृहम्, प्राकारो वरणः, भुवनानि गृहाः, तोरणानि प्रतीतानि' (*i. e.* the meaning of तोरण is well-known). 'पुरद्वारं तु गोपुरम्' इत्यमरः. क्षीरस्वामी tells us that, according to कौटिल्य, अट्टालक means a covered place for fighting on the top of a rampart. T says 'अट्टालो नाम प्रासादानामेकदेशविशेषः.' 'तोरणोऽस्त्री बहिर्द्वारं पुरद्वारं तु गोपुरम्' इत्यमरः. तोरणः–णम् outer gate of a house (called सिंहद्वार). निर्जगाम—understand नगर्याः after this. तिर्य...वदनेन—qualifies परिजनेन (l. 10)—whose faces were turned aside (तिर्यक्), were sad and full of tears. मलयजजलैः = चन्दनजलैः. सिञ्चता, वीजयता (fanning) and कुर्वता qualify परिजनेन. संवाहनं shampooing. चेतनामापाद्यमानाम् who was being brought to consciousness. अर्धोन्मीलितं (half opened) लोचनयुगं यस्याः. उष्ण...कमलिनीमिव who seemed to be the lotus-plant in summer. विलासवती is compared to उष्णकालकमलिनी on account of the fact that she had partly opened her eyes, as the lotus plant opens its petals only

partially. सहसा प्रवृत्तेन that began to flow at once. मूर्च्छा...सिञ्चन् sprinkling her (with tears) as if to remove (अपनयनं) the partly remaining swoon. पार्श्वे by her side. स्पर्श एव अमृतं तद्वर्षतीति. His touch was soothing to her like अमृत. बाष्पगद्गदम् with his voice choked with tears. अन्यादृश...चन्द्रापीडस्य if something strange (*i. e.* some calamity) has befallen चन्द्रापीड. न जीव्यते एव we shall surely not live. सकल...गमेन by undergoing (उपगमः) distress which is common to all people. He means that she who occupied so exalted a place should not weep like ordinary people, but should show more firmness and patience. तुच्छता Insignificance, worthlessness. इयन्ति so many, so far. उपात्तानि lit. taken *i. e.* performed. अधिकस्य—more (than what we have secured, *viz.* from the birth of चन्द्रापीड to his return after दिग्विजय). भाजनम् recipient, deserving person. अनुपात्तम् what we have not secured (by the store of merit accumulated in past lives). अनुपात्तं is the object of लभ्यते. Ar. 'अनुपात्तमिति पदस्य अनुपात्तशुभकर्मफलमित्यर्थः'. अत्र = अस्मिन् जगति. आत्मेच्छया at one's will or pleasure. He means that what happiness a man will secure in this world depends upon his good deeds accumulated in past lives and that he cannot secure more than his due at his mere will. विधि...आस्ते there is some one called Fate in this world (who regulates what happiness a man is to secure in this world according to his कर्म in past lives). Ar. explains 'जडस्य कर्मणः कथं फलप्रदातृत्वशक्तिरिति चेत् कर्मफलयोजकः कश्चिद्विधिर्नाम अस्ति। तथा च इत्थं प्रार्थयाम इति चेत् स तु कर्मणा विना केवलाभ्यर्थनमात्रेण (न ?) फलप्रदः.' नासौ...यत्तः (विधि) is not in the hands of any one (*i. e.* विधि acts independently). एवं...सर्वस्मिन् when thus everybody is in the hands of another (and not independent). पराधीना वृत्तिः यस्य. न किं...लब्धम् what indeed have we not obtained (*i. e.* we have secured much happiness through our good deeds done in previous lives). संभावितः honoured, celebrated. उत्तानशयस्य when lying on his back (*i. e.* when he had not yet began to crawl). जानुसञ्चारिणः moving on his knees *i. e.* crawling. धूसर dusty. लुलतः (geni. sin. of pr. p. of लुल् 1 P) rolling about. T reads ललतः 'ललतः विलसतः। लल विलासे इति धातुः'. अव्यक्त...जल्पितानि his prattle that was charming though indistinct. Compare शाकुन्तल VII 'अव्यक्तवर्णरमणीयवचःप्रवृत्तीन्' (तनयान् वहन्तो धन्याः &c); and उत्तररामचरित IV 'वदनकमलकं शिशोः स्मरामि स्खलदसमञ्जसमुग्धजल्पितं ते ॥'. विचेष्टमानस्य stirring about. बालचाटवः his endearing acts in childhood. गृहीता विद्या येन स गृहीतविद्यः. गुणवत्तया by the possession of good qualities. उपारूढं यौवनं यस्य. अमानुषी superhuman. शक्तिः prowess. दिग्विजयागतस्य when he returned from the

conquest of the world. परिष्वक्तानि embraced. एताव...न गतम् this much only of what I had eagerly desired (*lit.* desired in hundred longings) was not fulfilled that I did not go to a penance-grove having placed him, who had taken to himself a wife, in my place. प्रतिष्ठा establishment. अपरमपि moreover, besides. किं... वत्सस्य what happened to our dear son. परिस्फुटम् clearly. अव्यक्तमेव only indistinctly. अस्मत्प्रहितैः sent by us. जीवित...करिष्यामः we shall accept one of the two, life or death (*i. e.* we shall settle whether to live or die). परिजनान्तरितं who was screened by the servants. प्रतीहारः (goes with दर्शितवान्) doorkeeper. आरात् not far (from the king). 'आराद् दूरसमीपयोः' इत्यमरः. महीतले निवेशितं उत्तमाङ्गं (शिरः) येन. '**उत्तमाङ्गं शिरः** शीर्षं' इत्यमरः.

P. 91 l. 13—p.92 l. 14 राजा तु...तावदेव इति. तन्मात्रा by चन्द्रापीड's mother (विलासवती). अमात्येन = शुकनासेन. प्रतिलेखितवान् sent in reply. गमनतः प्रभृति beginning with चन्द्रापीड's departure from उज्ज-यिनी. यथावृत्तम् as it happened. चन्द्रापीड...कर्ण्य having listened as far as the incident of the breaking of the heart of च०. अति...विक्लवः who was distressed by being overwhelmed in the sea of sorrow that was extremely agitated. अतिक्षुभितः शोक एव अर्णवः तेन आक्रान्तिः (overwhelming, drowning) तेन विक्लवः. करं प्रसार्य stretching his hand (as a sign for त्वरितक to stop). One who is about to be drowned stretches his hands to keep himself above the water by swimming. विरम stop. पूर्णो...दोहदः my longing to ask questions (about च०) is gratified. निवृत्तं...कौतुकम् my curiosity to hear (what happened to चन्द्रा०) has ceased. कृता...श्रुतिः my sense of hearing is now blessed. This is said ironically in extreme dejection, the real meaning is as Ar. says 'दग्धा श्रुतिरित्यर्थः.' आनन्दितम् stands ironic-ally for दुःखितम्. उत्पन्ना प्रीतिः (happiness) and सुखं स्थितोऽस्मि stand for नष्टा प्रीतिः and दुःखातिशये वर्ते. त्वयै...वेदना you alone (not we) have experienced the pain of a breaking heart. निर्व्यूढा vindicated, proved true. Ar. says 'निर्व्यूढा पारं गमिता । तन्मरणश्रवणादस्या-पि मरणं जातमितः परं पारं न विद्यते.' दुःखभागिनः whose lot is miserable. निस्त्रिंशाः cruel. कर्मणा चाण्डालाः whose actions are wicked like those of चाण्डालs. निर्विकारत्वम् being free from emotion. मरण...भीरवः— this is the reason why प्राणs do not follow चन्द्रापीड. शोकेन सह यथा स्यात्तथा (अव्ययीभाव). Ar. explains 'अनुमरणप्रयत्नेन विना किं तूष्णीं तिष्ठसि.' अयं...स्नेहस्य this is the time to show your affection (for me by help-ing me in making the preparations for death). Or it may mean 'This is the time to show our affection (to our sons by dying).' महा...समीपे near the temple of महाकाल. महाकाल is the name of a celebrated shrine of शिव (one of the 12 ज्योतिर्लिंगs) established

at उज्जयिनी. कालिदास in his मेघदूत gives a very fine description of the temple, the worship there and of उज्जयिनी. 'भर्तुः कण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः पुण्यं यायास्त्रिभुवनगुरोर्धाम **चण्डीश्वरस्य** ।' मेघदूत v. 33 and 'अप्यन्यस्मिञ्जलधर **महाकाल**मासाद्य काले स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।' v. 34. मल्लिनाथ quotes the following from the स्कन्दपुराण 'आकाशे तारकं लिङ्गं पाताले हाटकेश्वरम् । **मर्त्यलोके महाकालं** दृष्ट्वा काममवाप्नुयात् ॥'. सपदि at once. काष्ठिकाः—काष्ठकर्माधिकृताः or as T says 'काष्ठभारिणः'–derived from काष्ठ according to 'तत्र नियुक्तः' पा० IV. 4. 69 (काष्ठे नियुक्तः whose duty it was to supply the wood for the funeral). संकुचिताः (T 'शुचा संकुचिताङ्गाः') with contracted limbs (*i. e.* inactive, not working to bring together the materials for चिताप्रवेश). निष्क्रामयत bring out. उपकरणानि materials. Ar. mentions some of them. 'अग्निप्रवेशोपकरणानि चन्दनपट्टांशुकसर्पिरादीनि.' उप...विना without making delay due to any impediment (such as sorrow, hesitation &c). दापय causal of दा. अशेषं whole. कोषम् treasure. कस्य...पाल्यते for whose sake is it preserved yet? As our only son is dead there is none for whom we need preserve our money. पालनादिकं करणीयं my duty such as protecting (the subjects) &c. क्षीणम् has come to an end. क्षीणं पुण्यं यस्य. यथाभूमि (भूमिमनतिक्रम्य) to your respective countries. उत्सृष्टाः स्थ you are allowed to go by me. He means 'you stand to me now as sons; go and rule your respective countries.' अस्य refers to चन्द्रापीड. यथा...करिष्यथ so manage that the subjects of चन्द्रापीड may not at least to-day know the sorrow (due to his death). कथा...वत्सः my son now remains only in stories (*i. e.* he is no more). कथा अवशेषः यस्य सः कथावशेषः अकथावशेषः कथावशेषत्वेन संपन्नः भूतः कथावशेषीभूतः (a च्वि formation). कमपरं...यामि whom shall I inaugurate (in my place as king) and then go (to a forest). See p. 91 ll. 2–4. अचेतिता आत्मपीडा यया who did not mind her own grief. म्रियते शरीरेण he continues as regards his body (*i. e.* the body is yet sound). निरवशेषम् up to the end.

P. **92** ll. **15–23** **तारापीडस्तु...उवाच**. कौतुकेन अन्तरितः शोकावेगः यस्य whose violent grief was merged in curiosity. विगतः निमेषः यस्य. विगत...विष्ट इव he looked like one possessed on account of his stead-fast sight. दत्तं अवधानं (attention) येन who listened attentively. तेन = त्वरितकेन. यथादृष्टं...अनुभूतं just as he saw, heard and experienced. Ar. explains 'तत्र दृष्टः सरसि निमग्नेन्द्रायुधस्य कपिञ्जलरूपेण निर्गमश्चन्द्रापीडशरीराज्ज्योतिरुद्गमश्च । श्रुतं तु कपिंजलवाक्यमशरीरवाक्यं च । प्रत्यहमनुभूतो दर्शनेनाभ्यस्तश्चन्द्रापीडशरीराविनाशवृत्तान्तः.' अनेकचिह्नैः उत्पादितः प्रत्ययः यस्मिन् belief in which was produced by many signs. Many things in the life and career of चन्द्रापीड induced him to believe

that चन्द्रापीड was the moon incarnate. अश्रद्धेय which could not be believed. He could not bring himself to think that the Moon should be born of him. निरतिशय...कारणं that caused boundless sorrow to him (because of the death of his son). विस्म...भूतम् it was the source of wonder to him (because the non-decaying of the body after death was unheard of). दुःश्रव...करम्—Ar. explains 'दुःश्रवमपि शोककारणत्वात् श्रोतुमशक्यमपि अद्भुतत्वात् श्रवणकौतुककरम्.' ०वृत्तान्तम् is the object of श्रुत्वा (l. 17). ईषदिव a little. विवर्तितं (turned) आननं येन. विमर्षेण स्तिमिता तारका यस्य whose pupil was motionless on account of the fact that he was thinking over (the narrative). विमर्षः (-र्शः also) reflection. निर्विशेषा अवस्था यस्य तस्मिन् whose condition was not different (from that of तारापीड). The reason why the king looked at शुकनास was that the latter who was a very wise and learned man may explain the mystery of चंद्रापीड's life. निधानीकृत्यात्मदुःखं having concealed their own sorrow. निधान hoard, treasure. निधानीकृ to hoard; conceal. अपनोदः removal. सा अवस्था यस्य सः तदवस्थः. स्वस्थवत् like a person at ease.

P. 92 l. 24—p. 94-16 देव विचित्रे...जाता. विचित्र wonderful. संसारः—प्रपञ्चः—Mundane existence, world. सञ्चरत्सु moving about. Ar. reads संसरत्सु and explains 'जन्ममरणपुनर्जन्मानि अनुभवत्सु.' T. also reads संसरत्सु and explains 'जन्ममरणाविच्छेदेन वर्तमानेषु.' सुख...मयेषु whose lot is full of happiness and misery. देव...मानुषेषु gods, lower animals and men. Ar. reads 'सुखदुःखमोहमयेषु' and says that gods are full of सुख, lower animals of दुःख and men of मोह (अज्ञान). त्रिगुणात्म...परिणामात् by the development of प्रधान (primordial undistinguished matter) consisting of the three qualities. According to the सांख्य philosophy, प्रधान or प्रकृति is the prime cause of the whole प्रपञ्च. प्रधान or प्रकृति is matter in a chaotic undistinguished state. It is the first principle (तत्त्व) of the सांख्य philosophy. The equilibrium of the three गुणs सत्त्व, रजस् and तमस् constitutes प्रधान or प्रकृति. When this equilibrium of the three गुणs is interfered with, then arises the evolution of प्रधान, from which is produced महत्, then अहंकार; from अहंकार the five subtile elements (पंचतन्मात्र), five ज्ञानेन्द्रियs, five कर्मेन्द्रियs and मनस् are produced and from the five तन्मात्रs are produced the five gross elements. These make twentyfour तत्त्वs. The पुरुष (the individual soul) is the 25th तत्त्व. In order to free the पुरुष from the enjoyment of the three-fold दुःख (आधिभौतिक, आधिदैविक and आध्यात्मिक) and to secure for him कैवल्य (isolation) it is necessary that पुरुष should possess correct knowledge of the difference between the three गुणs (the constituents

of प्रधान) and पुरुष. 'मूलप्रकृतिरविकृतिः महदाद्याः प्रकृतिविकृतयः सप्त। षोडशकस्तु विकारः न प्रकृतिर्न विकृतिः पुरुषः॥' सांख्यकारिका 3; and so 'प्रकृतेर्महांस्ततोऽहंकारस्तस्माद्गणश्च षोडशकः। तस्मादपि षोडशकात्पञ्चभ्यः पञ्च भूतानि॥' 22. This enumerates the 25 तत्त्वs of the सांख्य. 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः। गुरु वरणकमेव तमः प्रदीपवच्चार्थतो वृत्तिः॥' सांख्यकारिका 13. Ar. reads ब्रह्मादेर्वा after परिणामात्, which would refer to the view of the Vedanta philosophy that the whole world is an emanation from the single ब्रह्म. परमाण्वादे...च्छया or by the will of the lord who is the cause of the production, subsistence and destruction (of everything) beginning from the atoms and ending with the universe. This is the view of the नैयायिक school founded by गौतम. ब्रह्माण्डं पर्यन्तः यस्य. According to the नैयायिकs, motion is first produced in the atoms as a result of God's will. This motion produces conjunction of two monads giving birth to a diad (द्व्यणुक). Three द्व्यणुकs make a त्र्यणुक. From this last is produced the चतुरणुक and so on until the great masses of earth water &c. are formed. The destruction of things takes place exactly in the same way; that is, when God desires to destroy all effects, motion is produced which divides the monads and destroys the द्व्यणुक, then follows the destruction of the त्र्यणुक and so on till the great masses of earth &c become extinct. The तर्कदीपिका on तर्कसंग्रह section 13 'रूपरहितस्पर्शवान्वायुः' says ईश्वरस्य चिकीर्षावशात्परमाणुषु क्रिया जायते। ततः परमाणुद्वयसंयोगे सति द्व्यणुकमुत्पद्यते। त्रिभिर्द्व्यणुकैस्त्र्यणुकम्। एवं चतुरणुकादिक्रमेण महती पृथिवी महत्य आपो महत्तेजो महान्वायुरुत्पद्यते। एवमुत्पन्नस्य कार्यद्रव्यस्य संजिहीर्षावशात्परमाणुषु क्रिया। क्रियया परमाणुद्वयविभागे सति द्व्यणुकनाशः। ततस्त्र्यणुकनाशः। ततश्चतुरणुकस्येत्येवं महापृथिव्यादिनाशः।'. Ar. takes परमाण्वादेः by itself, understands विपरिणामात् after it and says that the author refers by it to the वैशेषिक philosophy founded by कणाद and that by ईश्वरस्य 'इच्छया the author refers to the न्याय system. T reads 'ईशितुरिच्छया वा' and remarks 'इति वैदान्तिकानां मतमेतत्.' But this seems to be wrong. The thorough-going Vedantin does not approve of the doctrine of परमाणुs. धर्माधर्म...विपाकस्वभावात् वा—through the maturity of good and evil deeds that are the means of causing merit and demerit and that yield desirable or undesirable fruits. धर्म and अधर्म correspond to what is popularly known as पुण्य and पाप. This is the view of the मीमांसकs. धर्म is defined by जैमिनि as 'चोदनालक्षणोऽर्थो धर्मः' धर्म is what is characterized by an injunction (of the Vedic texts). T says 'धर्मो वर्णाश्रमधर्मः, अधर्मो विहितस्याकरणं प्रतिषिद्धसेवा च तौ साधनभूता येषां, इष्टानिष्टकर्तृफलसम्बन्धकारिणां इष्टानिष्टयोः संबन्धं

कर्तृषु कुर्वतः...विपाकात् कालान्तरे भवितव्यता विपाकः तस्माद्वा। अपूर्वमिति कर्मणां फलप्रदं किमप्युच्यते। अयं **मीमांसकानां** सिद्धान्तः.' In this clause the author refers to the inexorable law of कर्म, according to which every action, good or evil, produces a corresponding result (पुण्य or पाप) which must be enjoyed. By doing what is laid down in the शास्त्र we accumulate पुण्य and by doing what is forbidden, we store पाप. The present condition of a person is the result of his actions done in previous lives. 'पुण्यो वै पुण्येन कर्मणा भवति पापः पापेन' बृहदारण्यक III. 2. 13. 'यादृशं कुरुते कर्म तादृशं फलमश्नुते' रामायण, उत्तरकाण्ड 15. 23. The reading of the text विपाकस्वभावात् (through their character of yielding the results) does not make a good sense. Therefore Dr. Peterson proposed to read विपाकभावात् (through the existence of विपाक). But this also is not satisfactory. The reading of Ar. T and the Calcutta editions 'विपाकात्स्वभावाद्वा' is better and should have been retained in the text. In that case धर्माधर्म...विपाकात् would refer to the doctrine of the मीमांसकs and स्वभावात् to that of चार्वाक, an atheistic philosopher. According to the चार्वाकs, there is no intelligent creator of the world, it springs of itself (स्वभावात्). "नन्वदृष्टानिष्टौ जगद्वैचित्र्यमाकस्मिकं स्यादिति चेत्तन्न तद्भद्रं **स्वभावादेव** तदुत्पत्तेः। तदुक्तम् 'अग्निरुष्णो जलं शीतं समस्पर्शस्तथानिलः। केनेदं चित्रितं तस्मात्स्वभावात्तद्व्यवस्थितिः॥'" सर्वदर्शनसंग्रह (p. 4 Ânanda.) Just as the four ingredients of the betelnut preparation (ताम्बूल) when mixed and chewed redden the saliva, but cannot produce the same effect separately, so the four elements (पृथ्वी, अप्, तेजस् and वायु) produce, according to the चार्वाकs, the different things in the world. 'अत्र चत्वारि भूतानि भूमिवार्यनिलानलाः। चतुर्भ्यः खलु भूतेभ्यश्चैतन्यमुपजायते॥' सर्वदर्शन° p. 3. स्वयमेव—this may be construed in the same sense as स्वभावात् above; but we expect वा after it in that case. So स्वयमेव उत्पद्यमानस्य may be taken in the sense 'that are born of themselves' (without any perceptible cause). अनेकप्रकारम् of various kinds *viz.* जरायुज, अण्डज, स्वेदज, उद्भिज्ज. तिष्ठतः that subsists in the world for some time. विनश्यतः that perishes (after subsisting for some time). Read वाऽनियतवृत्तेः for वा नियतवृत्तेः. अनियता वृत्तिः यस्य whose condition is not fixed *i. e.* is ever changing. N says 'अस्थिरवृत्तेः अनिश्चितवर्तनस्य.' Similarly Ar. explains 'उत्पत्तिस्थितिविनाशेषु अनियतवृत्तेः अनिश्चितवृत्तेः कदा जायते कियन्तं कालं तिष्ठति कदा विनंक्ष्यति इत्यज्ञायमानस्य.' T also reads अनियत°. K. reads नियतवृत्तेः and explains it as 'governed by fixed laws.' The meaning of K does not arise directly from the words and is not so good as the one we give. न कदा...संभवति there is no condition that is not possible *i. e.* 'सर्वावस्थापि संभवत्येव.' अत्र

वस्तुनि as regards this thing *viz.* (the fact of the moon assuming a human form). विमर्शः hesitation. यदि युक्तेर्विचाराद् (अयं विमर्शः)—(If this your hesitation) be due to a judgment arrived at by reasoning. युक्तिः is syllogistic reasoning. T reads 'युक्तेर्व्यभिचाराद्' and explains 'युक्तिरुपपत्तिः व्यभिचारो विसंवादः.' कियन्त्यत्र...दृश्यन्ते how many things are there in this world that are void (unsupported by) of reasoning and which though accepted on the authority of the sacred scriptures are seen never to fail in the result. It is a common principle with ancient Indian writers that तर्क (reasoning) is to be discarded when opposed to आगम (श्रुति). 'शुष्कं तर्कं परित्यज्य आश्रयस्व श्रुतिं स्मृतिम् ।' वनपर्व 200. 112; see ब्रह्मसूत्रभाष्य on 'तर्काप्रतिष्ठानादपि अन्यथानुमेयमिति चेदेवमप्यविमोक्षप्रसङ्गः' II. I. 11. and 'अचिन्त्याः खलु ये भावा न तांस्तर्केण योजयेत्' भीष्मपर्व 5. 12. संवादीनि coming to be true. Ar. reads अविसंवादीनि which is equally good. मुद्रा...युक्तिः what sort of argument can there be (how can logic explain their connection) in awakening one who is in deep sleep through poison by the tracing on the body of mystic figures or meditation. मुद्राबन्धः to draw mystical figures (or to make various passes with the fingers) such as the स्वस्तिक &c. accompanied by the repetition of मन्त्रs. Ar. gives the following interesting information on this point. 'विषमूर्छितं विषहारिणो मान्त्रिकाः मन्त्रेण मुद्राबन्धं नाम किमपि यन्त्रं कृत्वा उत्थापयन्ति । तत्र केचिद्विषसुप्तस्य पार्श्वे गारुडादिध्यानेन मण्डलास्थितास्तमुत्थापयन्ति । अस्मिन्नुत्थापने कीदृशी युक्तिः । उत्थापनं नाम विषसुप्तः सहसोत्थाय अहमीदृशः सर्पं एवंजातिरहमेनं दष्टवानस्मि अनेन प्रकारेण मुञ्चामीति भणति ।'. T also 'मुद्राबन्धोऽङ्गुलीनां वलननिवेशविशेषः, स च शास्त्रसिद्धः । ध्यानं गरुडध्यानादि.' अयस्कान्तः magnet. अयस...भ्रमणे वा (what logic can explain the phenomenon) of the magnet attracting iron or making it revolve. T's note is 'अयस्कान्तपाषाणाः केचिल्लोहं कर्षन्ति केचिद्भ्रामयन्ति.' Supply कीदृशी युक्तिः after भ्रमणे वा and सिद्धौ in the next sentence. वैदिकानां मन्त्राणां the incantations derived from the Vedas. मन्त्राणां...सिद्धौ (what logic can there be) in the success secured in various acts by means of spells derived from the Veda and others not so derived; *e. g.* note the following मन्त्र credited with great power. "ॐ गणपतये स्वाहेति । अयं गणपतेर्मन्त्रो धनविद्याप्रदायकः । इममष्टसहस्रं च जप्त्वा बद्ध्वा शिखां ततः । व्यवहारे जयः स्याच्च शतजाप्यान्नृणां प्रियः ॥'. नानाविध...समुत्पादनात्—we expect rather समुत्पादने (which is the reading of Ar.)—on account of the production of the power to cause or prevent death or love, to bring one under one's control, to produce hatred, which (power) is due to the mixture of various substances. Ar. explains 'नाना-

विधद्रव्यसंयोगानामौड्डीशकक्षपुटनारायणीयकुहकतन्त्रसिद्धानां अस्थिकेशवर्णतन्तुविविधौषधिविरचितानां पुत्तलिकानां वा चूर्णानां निखननविकिरणादिक्रियायुक्तानां मरणमान्द्योच्चाटनापहरणवशीकरणविद्वेषणादिषु &c.' Many combinations of drugs are mentioned in तान्त्रिक works and in works on erotics (as in वात्स्यायन's कामसूत्र) as causing love, hatred &c. We shall quote a few such strange recipes for the sake of illustration. 'गोदन्तं हरितालं च संयुक्तं काकजिह्वया । चूर्णं कृत्वा यस्य शिरे दीयते स वशीभवेत् ॥' and 'श्वेतापराजितामूलं पिष्टं रोचनया युतम् । यं पश्येत्तिलकेनैव वशीकुर्यान्नृपालये ॥'. एवंविधानां— supply शक्तेः समुत्पादने. तत्र तत्र सर्वस्मिन्नेव—'मुद्राबन्धध्यानादीनां स्वस्ववीर्योत्पादने' Ar. आगमः sacred works handed down traditionally. It should be noted that the author mentions पुराण even before रामायण and भारत. The inference is not unjustifiable that in his day the पुराणs were perhaps more honoured than even the रामायण and महाभारत, if we bear in mind the rule that in a द्वन्द्व compound, what is more honoured should be placed first, 'अभ्यर्हितं च' वार्तिक on 'अल्पाच्तरम्' पा० II. 2. 34. महेन्द्रपदवर्तिनः occupying the position of Indra. अजगरता becoming a huge serpent (boa constrictor). अजं छागं गिरति इति अजगरः. The story of नहुष occurs in the महाभारत वनपर्व chap. 181 and विष्णुपुराण IV. नहुष was the grandson of पुरूरवस् and son of आयुस्. When इन्द्र lay concealed under the waters to expiate the sin of having killed वृत्र, a ब्राह्मण, नहुष was asked to occupy his seat. He after becoming इन्द्र longed for इन्द्राणी, who showed her willingness to accede to his wishes if he came to her in a palanquin borne by the sages. On his way he urged each of them to be quick using the words 'सर्प सर्प' (move on) and kicked in insolence अगस्त्य on the head when the sage cursed him to be a सर्प (serpent). नहुष reduced to the form of an अजगर tells युधिष्ठिर 'ब्रह्मर्षीणां सहस्रं हि उवाह शिबिकां मम ॥...तत्र ह्यगस्त्यः पादेन वहन् स्पृष्टो मया मुनिः । अगस्त्येन ततोऽस्म्युक्तो ध्वंस सर्पेति वै रुषा ॥'. बाण elsewhere refers to this 'सुरलोकादेकहुंकारनिपतितनहुषप्रकटप्रभावस्य' (p. 20 ll. 21–22 of P) and in हर्षचरित (p. 97) 'नहुषः परकलत्राभिलाषी महाभुजङ्ग आसीत्.' सौदासस्य...मानुषादत्वम्—The story of सौदास is given in the रामायण VII 65 and in विष्णुपुराण IV. 4. King सौदास while hunting killed one out of a pair of tigers, who had devoured many animals and were in reality राक्षसs. The second of the two vowed revenge. At the end of a यज्ञ performed by सौदास, the राक्षस came in the form of वसिष्ठ and demanded समांसभोजन. The राक्षस then became a cook and served human flesh instead. Then the sage came to the palace to partake of the meals and knowing by his powers of योग what the food was, cursed the king to be a cannibal. When the king told him what had hap-

pened वसिष्ठ said he would be a नरमांसभक्षक for 12 years only. The king himself took water to curse वसिष्ठ, but at the request of his queen, he forbore and threw it on his own feet, which were burnt by the water. He was thence called कल्माषपाद. It will be seen that in this story the curse is given by वसिष्ठ himself. In another story about सौदास found in the महाभारत, आदिपर्व chap. 176, we are told that one day while walking along a foot-path सौदास saw शक्ति the eldest son of वसिष्ठ coming in the opposite direction. The king proudly told him to move away. But शक्ति refused, saying that, as he was his गुरु's son, it was his privilege to have passage made for him by the king. Upon this the king whipped him. शक्ति cursed him to be a a cannibal. "कशाप्रहाराभिहतस्ततः स मुनिसत्तमः । तं शशाप नृपश्रेष्ठं वासिष्ठः क्रोधमूर्छितः ॥ हंसि राक्षसवद्यस्माद्राजापसद तापसम् । तस्मात्त्वमद्यप्रभृति पुरुषादो भविष्यसि ॥" आदिपर्व chap. 176 v. 12–13. Bâṇa in the हर्षचरित (p. 98) says 'सौदासेन नरक्षिता (नरान् घ्नता) पर्याकुलीकृता क्षितिः.' असुरगुरुः = शुक्रः. जरसा by old age. भङ्गः destruction, discomfiture. ययातिः—See विष्णुपुराण IV. 10 and महाभारत आदिपर्व chapter 75 and ff. ययाति son of नहुष married देवयानी, the daughter of शुक्र. शर्मिष्ठा the daughter of the king of Asuras was made her servant for her insulting conduct towards देवयानी on one occasion. ययाति fell in love with शर्मिष्ठा and had three sons from her. Then देवयानी indignantly went to her father शुक्र who cursed ययाति to be old and infirm. ययाति propitiated शुक्र and obtained from him permission to transfer his old age to anyone who would accept it. He asked his five sons born of देवयानी and शर्मिष्ठा but all refused except पूरु the youngest. त्रिशङ्कोः—त्रिशङ्कु belonged to the solar race and was father of the celebrated हरिश्चन्द्र. रामायण बालकाण्ड (57—60) gives his story. He wished to go to heaven with his mortal body by performing a यज्ञ. His family preceptor वसिष्ठ declared it to be impossible. He went to the sons of वसिष्ठ who rejected his absurd proposal. He then told them angrily that he would go elsewhere to perform the sacrifice he desired and was cursed by them to be a चाण्डाल. 'प्रत्याख्यातो वसिष्ठेन भवद्भिस्तदनन्तरम् । अन्यां गतिं गमिष्यामि यष्टुं विदितमस्तु वः ॥ ऋषिपुत्रास्तु तच्छ्रुत्वा घोराक्षरमिदं वचः। शेपुस्तं नृपतिं क्रुद्धाश्चाण्डालस्त्वं भविष्यसि ॥' रामायण बालकाण्ड 60. 8-9. विश्वामित्र, whose family he had saved from starvation in a famine, took pity on him and raised त्रिशङ्कु towards heaven, when इन्द्र refused to admit him and asked him to fall down headlong. Then विश्वामित्र called upon him to stay where he was (तिष्ठ तिष्ठ) and began to create new worlds, नक्षत्रs &c. Then the gods intervened and made his creations as eternal

as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation, but with head downwards. In this story the curse is given not by the father of त्रिशङ्कु but by the sons of वसिष्ठ. Perhaps Bâṇa's son knew some other story. Bâṇa frequently refers to the story of त्रिशङ्कु. 'सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमखहुंकारनिपतिता राजलक्ष्मीः' (p. 8 ll. 12–13 of P.) and हर्षचरित p. 249 'त्रिशङ्कोरिव उभयलोकभ्रष्टस्य नक्तंदिनमर्वाक्शिरसस्तिष्ठतः'. महाभिषः—See महाभारत आदिपर्व chapter 96. महाभिष performed one thousand अश्वमेधs and one hundred राजसूयs and secured a seat among the gods. One day when the gods with महाभिष waited upon ब्रह्मा, the Ganges came in her divine form to offer her respects to ब्रह्मा when her garment was displaced by the wind. All the gods hung down their faces; महाभिष alone looked at her eagerly. Enraged by his want of propriety, ब्रह्मा cursed him to be a mortal again adding that the Ganges who had attracted him so much would be his wife for some time during which she would trouble him by her waywardness. He was born as शान्तनु, the father of भीष्म. ब्रह्मा said 'यया हृतमनाश्चासि गङ्गया त्वं हि दुर्मते। सा ते वै मानुषे लोके विप्रियाण्याचरिष्यति ॥ 7 यदा ते भविता मन्युस्तदा शापाद्विमोक्ष्यसे।' आदिपर्व chap. 96. गङ्गायाः from the Ganges. अष्टानामपि वसूनाम्—The वसुs are 'धरो ध्रुवश्च सोमश्च अहश्चैवानिलोऽनलः प्रत्यूषश्च प्रभासश्च वसवोऽष्टाविति स्मृताः ॥'. The eight वसुs once tried to carry away वसिष्ठ's कामधेनु while he was engaged in prayer and were condemned by the sage to be born as men. The story occurs in आदिपर्व chap. 99 'यस्मान्मे वसवो जह्रुर्गां वै दोग्ध्रीं सुवालधिम्। तस्मात्सर्वे जनिष्यन्ति मानुषेषु न संशयः ॥' 32. The Mahâbhârata mentions पृथु and द्यौः as two of the 8 वसुs and also refers to धर as the first of them. The वसुs being thus cursed asked the Ganges to be their mother on the earth. See आदिपर्व chap. 96. 'त्वमस्मान्मानुषी भूत्वा सृज पुत्रान्वसून्भुवि ॥' 15. बाण elsewhere says 'गङ्गेव वसुजनन्यपि तरङ्गबुद्बुदचञ्चला' p. 105 l. 4 of P. अयम्—well-known, celebrated. भगवानजः *i. e.* विष्णु. 'अजा विष्णुहरच्छागाः' इत्यमरः. Kâlidâsa says in रघुवंश X 'अजस्य गृह्णतो जन्म निरीहस्य हतद्विषः.' जामदग्नेः—It would be better to read जमदग्नेः with K, N and the Calcutta editions. This refers to परशुराम, son of जमदग्नि and रेणुका and the 6th incarnation of विष्णु. Note the following from गीतगोविन्द 'क्षत्रियरुधिरमये जगदपगतपापं स्नपयसि पयसि शमितभवतापम्। केशव धृतभृगुपतिरूप जय जगदीश हरे ॥'. Supply आत्मजतामुपगतः after दशरथस्य and वसुदेवस्य. चतुर्धात्मानं विभज्य—This refers to the four sons of दशरथ *viz.* राम, लक्ष्मण, भरत and शत्रुघ्न. See रामायण बालकाण्ड chap. 14, where the gods say to विष्णु 'राजा दशरथो नाम तप्तवान्सुमहत् तपः। इष्टवांश्चाश्वमेधेन प्रजाकामः स चाप्रजाः ॥ 28

...तस्य भार्यासु तिसृषु श्रीकल्पासु जनार्दन। चतुर्धांशं विभज्य त्वं प्रादुर्भवितुमर्हसि॥'
30. मथुरायां वसुदेवस्य—refers to the incarnation of विष्णु as कृष्ण. असंभविनी impossible. गुणैः परिहीयते to fall short of in qualities. देवः refers to तारापीड. कमलनाभ is विष्णु. कमलं नाभौ यस्य स कमलनाभः. From the lotus on the navel of विष्णु, ब्रह्मा is said to have sprung up. 'पद्मनाभो मधुरिपुः' इत्यमरः. नाभि becomes नाभ according to the following interpretation of पाणिनि's Sûtra 'अच्प्रत्यन्ववपूर्वात्सामलोम्नः' V. 4. 75 (सि. कौ. 'अच् इति योगविभागादन्यत्रापि। पद्मनाभः'). नापि... चन्द्रमाः nor does the moon excel Vishṇu. In these two sentences what शुकनास means is:—Even Lord विष्णु was born of ordinary mortals. Much more therefore is it possible that the Moon who is in no way superior to Vishṇu may be born of you who are in no way inferior to men of former ages from whom विष्णु was born as परशुराम, राम, कृष्ण. देवेन refers to तारापीड. देव्याः = विलासवत्याः. दृष्टः—This refers to the dream of तारापीड mentioned on p. 65 of Peterson's edition of कादम्बरी 'कदाचिद्राजा क्षीणभूयिष्ठायां रजन्यां...स्वप्ने...विलासवत्याः...आनने शशिनं प्रविशन्तमद्राक्षीत्.' तथा...जातम् this refers to the dream of शुकनास on the same page 'मयापि स्वप्ने... दिव्याकृतिना द्विजेन...पुण्डरीकमुत्सङ्गे...मनोरमाया निहितम्.' तदुत्पत्तिं प्रति as regards their birth. विनष्टयोः when they are dead. प्रतिलम्भः obtaining. अखिललोके प्रख्यातः प्रभावः यस्य. इत्थमेव just as it is related (by त्वरितक). अन्यच्च—Ar. 'अन्यत्कारणान्तरमप्यस्य विश्वासस्यास्ति.' तादृशा... कान्तेः of such majesty of form (as was possessed by चन्द्रापीड). अन्यत्र elsewhere (than in the moon, who became चन्द्रापीड). तत् therefore. कल्याणैः—supply युक्तस्य after it; or कल्याणैः may mean 'by all that is auspicious.' Compare the use of कल्याणैः above (p. 83 l. 6). Ar. says 'कल्याणैः अस्मत्सुकृतैः.' निर्वर्तितं गन्धर्वसुतोद्वाहमङ्गलं येन who has performed the ceremony of marriage with the Gandharva princess (कादम्बरी). गलत् नयनपयः यस्य who sheds tears (of joy). चन्द्रापीड-नाम्ना अन्तरितस्य who is screened by the name चन्द्रापीड *i. e.* who is really चन्द्र called by the name चन्द्रापीड. आजन्मकृतम् caused from the day of your birth. तयोः of चन्द्रापीड and पुण्डरीक. वर एव—Ar. says 'अस्माकं तु तच्छापो वर एव वरप्राप्तिस्तादृशदेवतात्मकपुत्रसम्भवात् तद्वरसदृशत्वात्.' अस्मिन् वस्तुनि—'उदर्कस्वादुनि पुत्रमरणे'—refers to the death of चन्द्रापीड. मङ्ग... र्यन्ताम् wear auspicious things. धनातिसर्जनं gifts of money. अन्य... कुशलम् the merit accumulated in past lives. 'पर्याप्तिक्षेमपुण्येषु कुशलम्' इत्यमरः. अकुशलमपि = पापमपि. अकुशल...नीयताम् let your sin also be destroyed by the trouble caused by austerities such as यम, नियम, difficult vows, fasts &c. यमश्च नियमश्च कष्टव्रतानि च उपवासाश्च आदिः यस्य. It was supposed that तपः destroyed sin. 'तपो विद्या च

विप्रस्य निःश्रेयसकरं परम् । **तपसा किल्बिषं हन्ति** विद्ययाऽमृतमश्नुते ॥' मनुस्मृति XII. 104. यम and नियम are the first two out of the 8 अङ्गs of योग, 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयः' योगसूत्र II. 29. The यमs are five according to the योगसूत्र of पतञ्जलि 'अहिंसा-सत्य-अस्तेय-ब्रह्मचर्य-अपरिग्रहाः यमाः' योगसूत्र II. 30. अपरिग्रहः being without possessions, renunciation. The नियमs are 'शौच-सन्तोष-तपः-स्वाध्याय-ईश्वरप्रणिधानानि नियमाः' योगसूत्र II. 32. प्रणिधानम् contemplation. कष्टव्रतs are such as चान्द्रायण, which is defined in the मनुस्मृति XI. 216 as 'एकैकं ह्रासयेत्पिण्डं कृष्णे शुक्ले च वर्धयेत् । उपस्पृशंस्त्रिषवणमेतच्चान्द्रायणं स्मृतम् ॥'. कार्यताम्—should cause to be performed (through the medium of ब्राह्मणs). न खलु...असाध्यं नाम—compare above 'तपसो हि सम्यक्कृतस्य नास्त्यसाध्यं नाम किंचित्' (p. 89 ll. 7—8 text). वैदिकानाम् enjoined by the Vedas, such as the performance of अश्वमेध, ज्योतिष्टोम &c. अवैदिकानाम् not enjoined by the Vedas such as those mentioned in the तन्त्रs. तयोः—of चन्द्रापीड and वैशम्पायन. कृच्छ्रलब्धयोः who were obtained with difficulty. ईदृशेनैव प्रकारेण *i. e.* by the performance of pious works, fasts &c. This refers to the fact that तारापीड had no issue for a long time. See pp. 63–64 of Peterson's ed. of कादम्बरी, where तारापीड tells विलासवती 'आधीयतां धैर्ये धर्मे च धीः' and where we are told that विलासवती underwent various व्रतs for a son.

P 94 l. 17—p. 95 l. 22 **इत्युक्तवति...कारयत्**. कोन्यो बुध्यते who else (other than you शुकनास) knows (all this)? अग्रतो दृष्टिलग्नं that is always present before my eye. अन्तरयति conceals. अप्रत्यक्षिते not actually seen. संस्तम्भ firmness, support. परिबोधनं...पेतमेव to argue (with the queen and to convince her) is quite impossible. किम...लम्बेन what more (is to be obtained) by delaying? निर्गता...वयम् she refers to the fact that she had come out of the city (उज्जयिनी) to the temple of the मातृs and that the king had followed her there. दीयतां प्रयाणम् give the order for starting. दुःखा...आसीत् for removing my sorrow, I (at first) was willing to see my heart break. This refers to her words on p. 89 ll. 22-24 where she wishes herself dead. तदपि = हृदयस्फुटनमपि. दर्शन...एव but I do not like that (breaking of heart) now because I desire to see (my son's body which is said to be अविनाशि). जानामि...मृतास्मीति I think that it would be better for me to live to see if only once my son, though I may thereby have to undergo pain for a long time; but not to die just now for removing unbearable sorrow. She means that to see only once her dear son's body is well worth all the anguish that she may have to

suffer for a long time till she reached अच्छोद. वत्सान...व्रजतु let our departure (towards अच्छोद) be the means of diverting my heart that is anxious to see my son's face. पुनराशानिबन्धनस्य which is supported by hope (of seeing चन्द्रापीड come back to life) again. सर्वा...पायस्य which has now secured a means of avoiding all distress. सर्वस्य अत्ययस्य निवारणं तस्मिन् उपायः यस्य. 'अत्ययोऽतिक्रमे कृच्छ्रे दोषे दण्डेप्यथापदि' इत्यमरः. अत्ययः difficulty, misery. आत्मना समः who was like himself (*i. e.* who was a very intimate friend of शुकनास). परिणतं (advanced) वयः यस्य. षट्कर्मा = ब्राह्मणः (षट् कर्माणि यस्य). The six actions peculiar to a ब्राह्मण are 'अध्यापनमध्ययनं यजनं याजनं तथा। दानं प्रतिग्रहश्चैव षट्कर्माण्यग्रजन्मनः॥' मनुस्मृति X. 75. स्वस्तिपूर्वकम्—स्वस्ति इति पूर्वं यथा स्यात् तथा—having first uttered the word स्वस्ति (may it be well with you). अपरिस्फुटेन not quite clear. वार्ताकलकल the loud speaking out (on the part of the people) of the news (about चन्द्रापीड and वैशम्पायन). राज्ञः is ablative. मातृगृहस्य पृष्ठतः behind the temple of the मातृs (to which विलासवती had repaired). स्वस्थं शरीरं यस्य who is well. ढौकितः approached. तौ...दिवसैः In how many days will they (चन्द्रा० and वै०) come? तत् refers to the questions put by मनोरमा. उपरति...तमम् More painful than even the news about the death (of चन्द्रापीड). He felt for मनोरमा even more than for himself. शतगुणीभूतः शोकः तेन उत्प्लुतं अङ्गं यस्याः whose body was overwhelmed by grief that had increased a hundred-fold (at the sight of her friend मनोरमा). Sorrow increases at the sight of persons dear to us. Compare 'स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते॥' कुमारसंभव IV; 'सन्तानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि। दृष्टे जने प्रेयसि दुःसहानि स्रोतःसहस्रैरिव संप्लवन्ते॥' उत्तररामचरित IV. प्रियसख्या refers to मनोरमा. अन्यतः from a stranger (who would not be able to offer consolation to her). संस्थापय make firm, compose, console. यातव्यम् she will accompany (शुकनास).

P. 95 l. 23—p. 96 l. 6 अथ तथा...प्रहितवान्. आश्चर्य...हलाय to gratify their curiosity of seeing a wonder (*viz.* the non-decaying of the body of च०). प्रथमगत who had already gone (with चन्द्रापीड, stood by his corpse on the अच्छोद and had not returned). गृह...वर्जम् excepting the men placed for guarding the houses. वर्जम् is a gerund in अम् (णमुल्). उदचलत् rose up, started. शीघ्र... हेतून् who would be the cause of obstructing his rapid march. निवर्त्य having caused them to return. प्रलघुः परिकरः यस्य whose retinue is small. पिबन्निव पन्थानम् as if he drank the way (*i. e.* he wished the way to come to an end). एक...मानः

desirious of reaching as if in a day. ईहमानः *pr. p.* of ईह् I A to desire. स्तोकत...प्रभृति when he had gone only a short distance. कियत्य...वर्तामहे how much of the journey have we yet to go? कति...पतामः in how many days shall we reach? तुरङ्गमे आरोपितं placed on horseback. आहूयाहूय again and again calling him. अविच्छिन्न...वहन् riding on with continuous marches. अबहुभिः not many *i. e.* a few. विकल्प...दुःस्थितेन that was distressed by its mounting on the swing of hundreds of misgivings. On विकल्प°, Ar. says 'चन्द्रापीडशरीरं संप्रति विनष्टम्, किमथवा यथापूर्वमवस्थितम्, किमथवा उज्जीवितः सुखं तिष्ठति.' अन्तरात्मना (हृदयेन)—युक्तः should be understood after it. आप्ततमान् very trustworthy. 'आप्तः प्रत्ययितस्त्रिषु' इत्यमरः.

P. 96 l. 7–p. 97 l.5 **अथ तैः...अगमत्.** तैः refers to the trusted horsemen (l. 5 above) sent with त्वरितक by तारापीड. आगच्छन्तम्—this and the following accusatives qualify राजपुत्रलोकम् (l. 14). उज्झितः (त्यक्तः) आत्मसंस्कारः (शरीरसंस्कारः स्नानादिरूपः) तेन मलिनं कृशं च शरीरं यस्य. अवनितले निवेशितं उत्तमाङ्गं (शिरः) येन. They bowed on seeing the king. उद्बाष्पा (full of tears) दीनतरा दृष्टिः यस्य. जीवित...मानम् who as if desired to enter पाताल on account of the shame that they should have survived (the prince's death). अहम...रक्षन्तम् who avoided being seen, each trying hard to conceal himself behind another. They were ashamed to show their faces to तारापीड as they had survived the death of the prince for whose protection they had accompanied him. परस्परस्य आवरणम् (concealment). अहमहमिका—emulation, rivalry 'अहमहमिका तु सा स्यात्परस्परं यो भवत्यहंकारः' इत्यमरः on which क्षीरस्वामी says 'अहं शक्तोऽहं शक्तोऽस्मीति अहमहमिका.' अक्षत...हतमिव who though not wounded, were as if killed. They looked dead on account of their grief though no one had attacked them with weapons. सपरि...मुषितमिव who looked as if they were robbed (sad, forlorn) though they had a body of attendants. One can not be robbed when one is guarded by an escort. परिच्छदः attendants; it also means 'clothes, armour'. Ar. explains 'सपरिच्छदमपि कवचाभरणछत्रधारणादियुक्तमपि तदधारणाच्चौरैर्मथितसर्वस्वम्.' ससंभ्रम...चरणम् though they approached hastily, their feet were as if drawn in the opposite direction *i. e.* they were unwilling to come on account of the shame they felt at having survived the prince for whose protection they were sent. अङ्गै...त्साहम् whose energy had dropped away together with their limbs *i. e.* their limbs were languid through dejection and their उत्साह was all gone. बाष्पे...त्मानम् This means—they let fall tears from their eyes and their

steadiness was all gone. मुक्तः आत्मा यैः. Ar. 'मुक्तात्मानं मुक्तधैर्यम्.' वैक्लव्ये...सर्पन्तम् who approached the king तारापीड with distress itself *i. e.* distress came over the king, as he saw the princely courtiers of च० approach. मेघनादः पुरःसरः (foremost) यस्य. चन्द्रापीडचरणतले निबद्धं जीवितं यस्य. उल्लसितः तनयशोकोर्मिवेगः तेन आक्रान्तः. उल्लसित...च्छ्वसित इव although overwhelmed by the violent wave of the sorrow for his son that rose up, he was as if revived (was refreshed, was animated with hope). The approach of the princes produced contending emotions in him. His sorrow increased, as he was reminded of चन्द्रापीड who was conspicuous by his absence among them. His heart was consoled by hope about चन्द्रापीड's revival by the fact that the princes approached him (who would not have done so if चन्द्रापीड's body had begun to decay and who would have killed themselves in that case). दृढीभूतः चन्द्रापीडदेहस्य अविनाशे प्रत्ययः यस्य स दृढी...प्रत्ययः अन्तरात्मा तेन—with a heart whose belief as to the non-decaying of the body of चन्द्रापीड was strengthened. सावरण...वर्तिनीम् who was seated on a saddle that was covered with a veil (in order to screen विलासवती from the public gaze). Ar. reads सावरणवारणपर्याणवर्तिनीम् and says 'गजपृष्ठे राजमहिषीणामावरणार्थः पटमयः पञ्जरः स्थापितो भवति तदन्तरे पर्याणे प्रस्तरे स्थितामित्यर्थः.' ध्रियते ...वत्सः our dear son surely continues with a non-decaying body. धृ 6 A (ध्रियते active present 3rd sing.) to live, exist. येन wherefore. येन...आगतः—Ar. comments 'शरीरेण ध्रियते जीवति वत्सशरीरमविनाशीत्यर्थः। नो चेदयं राजपुत्रलोकस्यागमो न संभवति.' आत्म...ञ्चला raising up with her own hand the skirts of the cloth that screened her. सिचयः cloth, garment. Ar. says 'आवरणसिचयः आवरणकुटीरपटः.' अञ्चलः-लम् border, skirts. तनयनिर्विशेषम् not different from her son (*i. e.* whom she loved as her own son). राज...लोकम्—is the object of आलोक्य. अविच्छिन्ना अश्रुधारा यस्याः. सह...क्रीडितस्य who played with you in the dust (when you were a child). दूरत एव—is to be connected with अवनि...क्रम्. समं...लोकेन together with all the people. इतो ढौकस्व come this way. उद्दिश्य having (specially) referred to him (by his name). N says 'उद्दिश्य नाममात्रग्रहणं कृत्वा.' चेतना...गतम् on accout of the absence of consciousness, only no movement takes place (*i. e.* चन्द्रापीड's body does not move). दिवसे दिवसे as each day passes. कान्तिः brilliance, beauty. जीवित...प्रत्याशः in whom was produced the hope that चन्द्रापीड would be restored to life. समुपजाता प्रत्याशा यस्य. कृतार्थयामः we shall render blessed. कृतार्थयति is a denominative verb from कृतार्थ. अभिवर्धितः गतिविशेषः यस्याः.

P. 97 l. 6–p. 97 l. 20 **अथ सहसैव...रोदिष्यसि.** पुरः प्रकीर्णः

तारमुक्तानुकारी नयनबिन्दुसन्दोहः यया who scattered in front of her multitudes of tears that resembled the purest pearls. Both pearls and tears are white and rounded. तार *adj.* radiant; तारः purity of a pearl 'मुक्ताशुद्धौ च तारः स्यात्' इत्यमरः. सन्दोहः = समूहः. दुःखैकभागिनी whose only lot is to be miserable. विस्मृतं मरणं यया who have forgotten death (who should have died long ago for the sake of पुण्डरीक, but have yet continued to live). कियत् यावत् how long, up to what time. यावत् governs a noun in the accusative in the sense of 'up to, as far as'. अनेकप्रकारम् in various ways. खलीकारदाने एकः (केवलः) पण्डितः तेन who is clever only in causing misery. दग्धवेधसा by the wretched Brahmâ. खलीकारः is derived from खलीकृ to crush, injure, ill-treat. ह्रिया = लज्जया. चित्ररथतनया = कादम्बरी. सत्वरोपसृतं सखीकदम्बकं (सखीसमूहः) तेन अवलम्बितं शरीरं यस्याः. तूष्णीमेव silently (without uttering a word of lamentation as महाश्वेता did). मोहान्धकारम् (the darkness of a swoon)—supply अविशत्. सा अवस्था ययोः. तदव...तयोः (geni. absolute) while they (महाश्वेता and कादम्बरी) were in that condition. तदनु after him *i. e.* तारापीड· पुरः प्रधाविता who ran before the king. T explains 'राजपृष्ठतः प्रविष्टाऽपि देवी पुत्रदर्शनौत्सुक्यात् अति त्वरित्वा राज्ञः पूर्वं चन्द्रापीडमुपगतवतीति बोद्धव्यम्।' उत्प्लुता आयततरा दृष्टिः यस्याः whose eyes were filled with tears and were very much dilated (through the desire of seeing चन्द्रापीड). सहजयैव...रहितम् who was not destitute of his natural brilliance. उपरताः सर्वे प्रयत्नाः यस्य whose movements had come to an end. याव...पीडः before तारापीड had reached the place, no sooner did तारापीड reach the place (than &c.). विधारयन्तीम् who supported her. आक्षिप्य throwing off, casting aside. प्रसारितं बाहुलताद्वयं यया. रयेण (वेगेन) उन्मुक्ता अत एव जर्जराः ताभिः which were shattered all round as they were shed violently. प्रस्रवेण by the flow of milk from her breasts. तात *vide* notes p. 206. अनुचित...स्थानम् it is improper for you to stay here. अङ्कोपगमनेन by approaching my lap (*i. e.* by sitting on it). अनाकर्णितपूर्वं never before disobeyed. केन रोषितोऽसि by what are you angered. तावत् in the first place. प्रत्युद्गम्य having risen to welcome. धर्मज्ञता sense of duty. पितृ...पातित्वम् your great liking for your father. औदासीन्यम् (उदासीनस्य भावः) indifference. वय...त्वयि we are neutral as regards you *i. e.* we shall neither order you to do something nor shall we prevent you from doing what you please. उदासीनं हृदयं येषाम्. Ar. reads न वयं &c. and explains both readings 'वयमुदासीनहृदयास्त्वयीति पाठे एषोऽस्मासु सावमानस्थित इति भवन्तमुद्दिश्य विषीदामः मध्यस्थहृदयाः स्मः इत्युक्तम्। न वयमिति पाठे यथा तथा तिष्ठ त्वयि न वयमुदासीनाः अस्निग्धा न भवाम इत्युक्तम्'. उन्मुक्तः कण्ठः यथा स्यात्तथा (अव्ययीभाव)—

bitterly, loudly. अन्तरिता निजपीडा येन who did not mind (lit. who screened) his own pain. चन्द्रा...ष्वज्यैव without embracing चन्द्रापीड (because he thought it would be presumptuous on the part of a mortal like himself to embrace चन्द्रापीड who was the moon himself). सर्व...क्षमाभ्यां able to remove the trouble of all his subjects. अवलम्ब्य having supported her. आवयोः सुकृतैः on account of our good deeds (पुण्य done in past lives). अशोचनीयः should not be lamented for. उन्मुच्यता...वृत्तान्तः give up all this incident of grieving which is fit only for the mortal world. गल... हृदयम् only the throat of him who shrieks will break and not the heart. रटतः geni. sing. of the *pr. p.* of रट्. Ar. says 'रटतः आक्रन्दतः जनस्य केवलं गल एव स्फुटति न तु हृदयम्। हृदयं स्फुटति चेद्रोदनं कार्यम्, शोकप्रतीकारहेतुत्वात्.' निरर्थक senseless; useless. निरर्थकम् applies to both प्रलपित and जीवित. निरर्थक...जीवितम् only meaningless words (of sorrow) will pass out of our mouth but not our life (which is useless now that our only son is dead). निरासङ्गम्—Ar. says 'अविच्छिन्नं, शरीरपक्षे निराधारं, शरीरं पतति चेद्रटनं कार्यम्.' निरासङ्ग... शरीरम् only continuous tears will fall (if we shriek) and not our body (that is now without support, as चन्द्रापीड is dead). निर्गतः आसङ्गः (नयनासङ्गः नयनसंपर्कः) यस्मात्. निरासङ्गम् (with शरीरम्) may also mean 'free from attachment, without an object on which to bestow one's love.' वत्सस्य...करम् what caused pain to us (formerly) was only the fact of our not seeing our child's face. तच्च...दूरापेतम् but that (not seeing his face) is impossible when we thus look at his face. Ar. comments 'वत्सो गतजीवित इति श्रुत्वा पूर्वमेव दुःखमनुभूतम् । पश्चात्तद्दर्शनाकांक्षैवासत्पीडाकरी जाता। सापि वत्समुखे एवमालोक्यमाने एवमक्षतरुचिनि दृश्यमाने दूरापेता तस्माद्रटनं (न?) कार्यम्। दर्शनशब्देनात्र दर्शनकांक्षोच्यते। अपरमन्यच्च रटनाकरणीयत्वे कारणम्—आवयोः पुत्रः पुनरुज्जीविष्यतीति आशङ्कास्ति।'. पर...कृत्वा having made ourselves extremely firm. सन्धारणीयौ should be comforted, supported. लोकान्तरितः screened by another world *i. e.* dead and gone to another world (whose body even is not seen). We know from महाश्वेता that वैशम्पायन died when she cursed him to be a parrot; see p. 69. तिष्ठताम् &c.—let alone even these two (मनोरमा and शुकनास). He means that not only must we try to comfort मनोरमा and शुकनास, but there is also another person (*viz.* कादम्बरी) whose claims on our attention and sympathy are stronger than those of even मनोरमा and शुकनास. यस्याः प्रभावात्—this refers to the words of the divine person on p. 75 ll. 1—2 text 'विशेषतोऽमुना कादम्बरीस्पर्शेनाप्यायमानं चन्द्रापीडशरीरम्'. पुनरनुभवनीयः is to be again enjoy-

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ed. जीवित...त्सवः the great festival of our good fortune *viz.* the restoration of the life (of चन्द्रापीड). जीवितस्य प्रतिलम्भः एव अभ्युदयः तस्य महोत्सवः. अस्माकम् आगमनेन शोकः तस्य ऊर्मयः (तरङ्गाः) तेषां संक्रान्तिः तया मूढा who fainted being overpowered by the waves of the sorrow due to our arrival. Our arrival revived her sorrow afresh. सनाम...लभते (she), though her friends that shriek out her name and call her try to bring her back to consciousness, does not yet come to herself. नाम्नः (कादम्बरीति नाम्नः) ग्रहणं तेन सह यथा स्यात्तथा स...ग्रहणम्. मुक्तः आक्रन्दः याभिः. Understand संज्ञां before ग्राह्यमाणा. चेतनां लम्भय bring her back to consciousness. लम्भय् causal of लभ्.

P. 98 l. 21—p. 100 l. 17 इत्यभिहिता...तत्रैवातिष्ठत्. मे वत्सस्य...वधूः my daughter-in-law who is to be the support of the life of my son. अप्रतिपन्ना संज्ञा यया who had not come to consciousness. अङ्के...करेण having placed कादम्बरी on her own lap with her hand. मूर्छायां निमीलनं तेन आहिता द्विगुणतरा नयनशोभा यस्य—(the face) the beauty of the eyes of which was heightened two-fold by their being closed in her swoon. अनवरतं नयनसलिलेन स्नानं तेन आर्द्रम् wet with the constant bath in the tears. इन्दु...शीतलं as cool as a digit of the moon. इन्दुः means 'camphor' also. निवेशयन्ती she placed her cool cheeks upon the cheeks of कादम्बरी. चन्द्रापीडस्पर्शवत् शिशिरेण that was as cool as the touch of चन्द्रापीड. मातः—this is addressed by विलासवती to कादम्बरी. N comments 'यथा पुत्रे तात इति प्रयोगस्तथा पुत्रीसमायां सुतातुल्यायां स्नुषायामपि मातृशब्दप्रयोगः.' अद्यप्रभृति from to day. Supply भवेत् after सन्धारितम्. अमृतमयीव as if made of nectar. अमृत restores to life those that are dead. So कादम्बरी prevented by her nectary touch the body of चन्द्रापीड from being subject to decay. तन्निर्वि...स्पर्शेन by the touch of विलासवती that was not different (in its effect) from his (चन्द्रापीड's). विलासवती as mother of चन्द्रापीड had a touch resembling her son's. Ar. says 'तज्जननीत्वात् तन्निर्विशेषवृत्तिना तद्वत्सुखकरेणेत्यर्थः.' प्रतिपत्तिमूढा being at a loss what to do. परवती एव as if not master of herself (through bashfulness). यथाक्रमम् according to the order of precedence (among the elders). अकार्यत passive Imperfect of the causal of कृ. Mark the construction कादम्बरी मदलेखया पादवन्दनामकार्यत—the corresponding construction of the primitive verb being कादम्बरीं वन्दनां करोति and the causal construction being मदलेखा कादम्बरीं (or कादम्बर्या) वन्दनां कारयति. प्रत्यापन्न...तनयायाम् when (कादम्बरी) the daughter of चित्ररथ regained consciousness. उज्जीवितम् restored to life. अस्य=चन्द्रापीडस्य. दर्शन...सादितम् it is only

the happiness of seeing (चन्द्रापीड) that was fixed upon by us (as our goal in coming here) and that we have secured. उपचारः worship, homage. एतावतो दिवसान्—accusative of time—during these days *i. e.* so long. उपचरितवती attended upon, worshipped. अस्मदनुरोधात् out of regard for us. मनागपि even a little. परिहरणीयः should be avoided. वयं...केवलम् we are mere useless on-lookers. किम...गतैर्वा what matters it whether we stay here or go away? आप्यायित increased, nourished. एतत् refers to the body of चन्द्रापीड. उपकल्पितम् prepared, made ready. आसन्न एवाश्रमस्य that was close by the hermitage (of महाश्वेता). निर्विशेषं दुःखं येषाम् whose grief was not different from his (*i. e.* who were distressed by चन्द्रापीड's death as much as तारापीड was). न भवद्भिः...करोमीति you should not suppose that I resort to this (वनवास) to-day simply out of violent grief. पूर्वं...र्थः this was a thing that I had already contemplated. संक्रामितः निजभरः येन who has transferred his responsibility (to चन्द्रापीड). पश्चिमं वयः last years (of my life). क्षपितव्यम् (potential pass. p. of the causal of क्षि) should be passed. स चायं—supply अर्थः. कृतान्तः fate 'कृतान्तो यमसिद्धान्तदैवाकुशलकर्मसु' इत्यमरः. पुरा...रूपैः or by my evil deeds done in former lives. एवं समुपनमितः has been thus brought about (not in the way I desired). Ar. says 'वधूसहितस्य वत्सस्य वदनमालोकितम्। किन्तु तदेवमनेन प्रकारेण विगतजीवितदर्शनात्मना समुपनमितम्.' अनति...नियतिः (the decrees of) fate cannot be transgressed (undone). 'दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः' इत्यमरः. Compare for the idea दशकुमारचरित II 'न ह्यलमतिनिपुणोऽपि पुरुषो **नियतिलिखितां** लेखामतिक्रमितुम्;' 'भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि। पश्य गच्छत एवास्तं **नियतिः केन लङ्घ्यते** ॥' काव्यादर्श II. 173. अप्राप...सुखम् I did not experience that happiness which I would have derived from the actions of my dear son (as king) and which (सुख) I was not (destined) to obtain. He means :—If चन्द्रापीड had been placed on the throne and he (तारापीड) had gone to a forest, there would have been a peculiarly gratifying pleasure in hearing from a distance about the excellent administration of चन्द्रापीड. But such a happiness he was not destined to enjoy and therefore चन्द्रापीड died. Ar. seems to read चानुभूतं for नानुभूतम्, अचेष्टाकृतम् for आत्मचेष्टाकृतम् and मुखम् for सुखम् and comments 'दूरस्थितैः बान्धवैः अप्रापणीयं क्षिप्रविकारित्वात् तदपि मुखमचेष्टाकृतमनुभूतम्। चेष्टा भाषणादिकम् आकूतं...अभिप्रायः। द्वयमपि नराणां वदने दृश्यते। इदं तु द्वयरहितं चेष्टाकूताभिप्रायाभ्यां विरहितमात्रमेव न तु मृतवदनवद्विकृतम्, उज्जीवनोन्मुखमिति यावत्.' We think that looking to the words that precede (अनति...नियतिः) and that follow, our readings and interpretation are preferable.

प्रजा...अस्त्येव the fruit *viz.* protection of the subjects (which would have been secured if चन्द्रापीड had been living) does exist as before when your arms are thus uninjured. He means:—If चन्द्रापीड had been placed on the throne he would have protected the subjects. Even when चन्द्रापीड is now no more and I go to a forest, the subjects will suffer in no way, as you will protect them as long as your arms are strong. T says 'फलं पुनर्वत्सादुपजनिष्यमाणम्'. तदिच्छामि...पूरयितुम् therefore I wish to fulfil my object that I had cherished so long, *viz.* of going to a forest for तपश्चर्या. अन्यथापि...स्थितम् even when it was other-wise and when we were working (*i. e.* looked after the kingdom) everything rested on them (your arms) alone. He means that a king can do very little single-handed and that when he was at the helm of affairs, the active co-operation of the feudatory princes was necessary in everything and that it would make no difference if he were to betake himself to a forest-residence. धन्याश्च...साधयन्ति blessed are those whose strength of body is sapped by old age, who after placing their responsibility on their sons secure the next world with their bodies made light (because the burden of governing is taken from off their shoulders). जरया पीतः सारः यस्याः सा जरापीतसारा तनुः येषाम्. *Vide* notes (p. 235) for a similar idea. यच्च...लाभ एवायम्—the principal sentence is यत् (निजपदं l. 3.) च...यदा तदा (at any time सहसा) ..आच्छिद्यत एव कृतान्तेन तत् निजपदं पात्रे...स्थापयित्वा यदि...मांसपिण्डेन परलोकसुखानि उपार्ज्यन्ते लाभ एवायम्. यच्च...कृतान्तेन (that position, *viz.* sovereignty) which is snatched away forcibly at any time by fate from a man even if he is unwilling (to part with it), by placing its foot upon his neck. गले पादमाधाय by placing its foot upon his neck. *i. e.* by humbling or overpowering a man. तद्यदि...लाभ एवायम् it is surely a gain if after transferring one's office (sovereignty) to some worthy person the pleasures of the next world are secured, by means of this mass of flesh (our body), the remaining portion of the life of which is sapped (*lit.* eaten up) by old age, the further existence of which is useless, and which is excluded from all pleasures. जरया परिभुक्तः आयुषः शेषः यस्य. निष्प्रयोजना स्थितिः यस्य. सर्वसुखेभ्यः बाह्येन. The meaning of the whole passage is :— Adverse fate deprives a king of his kingdom even if he be unwilling to part with it. This being the case, it would be better to divest oneself of royal dignity of one's own accord and transfer it to some worthy person. Such a procedure will enable a man to secure the next world and it would be a great gain indeed. In

the case of तारापीड, he wanted to transfer his burden to चन्द्रापीड. But the latter being dead, he wants to transfer the responsibility to the princes of his court and then to go to a forest to practise austerities for securing the next world. On जरा...शेषेण Ar. says 'अनेन उच्छिष्टमांसपिण्डेन इति ध्वनिः.' सर्वसुखबाह्येन this means:—In old age one cannot enjoy happiness with the flavour and eagerness of youth. Ar. says 'आस्वादनसुखायोग्येन.' लाभ एवायम्—As compared with the heavenly pleasures to be secured in old age by subjecting the body to hard penance, the body (a mass of mere flesh) is insignificant and hence the author says 'लाभ एवायम्.' अस्य वस्तुनः कृते = भवद्भुजेषु राज्यस्य निक्षेपणार्थम्. संनिहितानि अपि although they were very near *i. e.* easily procurable. अनुचितानि not fit for his royal state. वन्यानि belonging to a forest. तथाहि for example, to illustrate. हर्म्यबुद्धिं वृक्षमूलेषु—understand संक्रमय्य (l. 13) after ०मूलेषु and the following locatives—having transferred his notion of palaces to the roots of trees *i. e.* he looked upon trees as a fit residence for him in his present state (वानप्रस्थाश्रम) as the palace formerly was. Explain the following clauses similarly. अन्तःपुर... लतासु *i. e.* he now tended the creepers of the forest. संस्तुत = परिचित. संस्तुत...हरिणेषु *i. e.* the deer became dear to him. निवसन... वल्कलेषु he transferred his liking for fine garments to bark-garments *i. e.* he now put on barkgarments and liked them as much as he formerly did silken ones. चीरम् a rag; bark. क्षीरस्वामी says p. 100 'चीरं वार्क्षी त्वक्' (the bark of a वृक्ष). कुन्तल...योगं—his assiduity (care) in dressing the hair. आहारहार्दम् his liking for (different articles of) food. 'प्रेमा ना प्रियता हार्दं प्रेम स्नेहोऽथ दोहदम्' इत्यमरः; हार्दम् is derived from हृद् (meaning हृदयस्य इदं हार्दम्) according to the Sûtras 'हायनान्तयुवादिभ्योऽण्' पा० V. 1. 130. and 'हृदयस्य हृल्लेखयदण्लासेषु' पा० VI. 3 50 (हृदय becomes हृत् when followed by लेख, the affixes यत् and अण् and by लास). नर्मालाप talk full of jokes. धर्मसंकथा—conversation about the duties (of a वानप्रस्थ) or conversation about the way in which merit (पुण्य) may be accumulated. संकथा = संलापः, मिथो भाषणम्—discussion. समररस his zest in battle. उपशम tranquility of mind. व्यसनन् great attachment to or fondness for. अक्षसूत्रम् rosary. प्रजा...शक्तिः his power to protect his subjects (by means of an army). समित्कुशकुसुमेषु *i. e.* these were now his soldiers. जयेच्छां परत्र *i. e.* he wished to conquer the next world (and not this as he formerly did). कोशस्पृहा desire for treasure. तपसि *i. e.* he wanted now to accumulate तपः (and not wealth). आज्ञा मौने *i. e.* he gave up issuing commands and remained silent (engaged in meditation). राग attachment, liking. तनय...तरुषु

i. e. he looked upon trees as his sons. तथा—Ar. explains 'तथा वयं यथा वयमिवेत्यर्थः । अथवा अस्मादृशतपस्विजनोचिताः इति पाठः । अस्माभिर्यथेत्येव पाठः । जाबालिवाक्याद्वयमिवेत्युक्तम्.' अहरहः everyday. उपचारान् worship, homage. Ar. reads उपहारान् for उपचारान् and criticizes our reading "उपचारानिति पाठे नृत्तगीतादयोऽपि विवक्षिताः स्युः । अन्यथा शुश्रूषात्मकानामुपचाराणामिति पक्षे गन्धर्वलोकोचितत्वं निरर्थकमेव प्रतिभाति.' कथमपि... लज्जया who gave up her bashfulness with difficulty. अनिच्छन् not desiring. अविच्छेदात् without a break, regularly. अनुभूतं चन्द्रापीडदर्शनसुखं येन. दुःखानि अगणयन् not minding the trouble (of his position as a वानप्रस्थ).

Here ends the portion of the tale which the sage जाबालि told his pupils including his son हारीत concerning the parrot which हारीत had found and which the parrot (पुण्डरीक—वैशम्पायन) repeats to king शूद्रक (moon–चन्द्रापीड) after the parrot was brought in his presence by a चण्डाल girl (लक्ष्मी). Hence-forward the parrot itself narrates to शूद्रक what happened.

P. 100 l. 21–p. 101 l. 2 **इत्येवं च...पतितः.** जराभिभवेन विच्छायम् (विगता छाया कान्तिः यस्य) that was destitute of bright colour on account of the effects (lit. predominance) of old age. श्रावकान् listeners. दृष्ट...सामर्थ्यम् you have seen the power of this interesting story that enthrals the mind to draw one away (into digressions). 'आक्षेपः चित्तापहरणम्' T. कथारसः the interest of the story. अन्तः...सामर्थ्यम्—In these words the author indirectly praises his father's genius in creating a story of absorbing interest and apologizes for the digressions in which he indulged in the course of the narrative (such as the long descriptions of the temple of चण्डिका, of the द्रविडधार्मिक, of महाश्वेता &c.). यत्कथ...परित्यज्यैव having abandoned that which I was going to tell you (*viz.* who the parrot was that was found by हारीत). Ar. explains 'पूर्वकादम्बर्यां सर्व एव शिष्याः वैशम्पायनस्य जन्मवृत्तमेव पृष्टवन्तः । तत्तावन्महाश्वेतया दत्ते तिर्यग्योनिरूपे शापे वैशम्पायनशापे कथिते समापितम् । सोऽयं महाश्वेताशापात्तिर्यग्योनौ पतित इति अग्रतः स्थिते शुकशिशौ निर्देष्टव्ये तथापि कथारसात्तस्योपरि तारापीडचन्द्रापीडादिवृत्तं कथयन्नतिदूरमतिक्रान्तोऽस्मि.' कथारसात् through the interest of the story. सुदूर...क्रान्तोऽस्मि I have gone far away *i. e.* have digressed much. कामेन उपहतं (overwhelmed) चेतः यस्य. स्वयंकृतादेव अविनयात् through his own want of modesty. This refers to the fact that पुण्डरीक cursed the moon though he himself was at fault in falling in love with महाश्वेता and was cursed in return by the moon. पुनः स्वयंकृतेन अविनयेन refers to वैशम्पायन's staying on the अच्छोद lake against the express orders of चन्द्रापीड. कोपितस्य पितुः—

refers to शुकनास father of वैशम्पायन (पुण्डरीक). आक्रोशः abuse, curse. This refers to the words of शुकनास 'अपि चेदृशाचरितेन तेनाप्यवश्यमेव कस्यांचित्तिर्यग्योनौ पतितव्यम् &c.' p. 48 ll. 6–7. महाश्वेता...ष्ठानात् and by the appeal to her truth which महाश्वेता made (when cursing वैशम्पायन). This refers to p. 69 ll. 18–20 'यदि मया देवस्य पुण्डरीकस्य दर्शनात्प्रभृति मनसाप्यपरः पुमान् न चिन्तितः तदाऽनेन मे **सत्यवचनेन** अयमलीककामी मदुदीरितायामेव जातौ पतत्विति ।.'

P. **101** l. **3**–p. **102** l. **16** **इत्येवं...भविष्यति.** मे—the speaker is the parrot. आदौ सुप्तः पश्चात्प्रबुद्धः तस्येव as in the case of a man who wakes up after sleep. पूर्वस्मिन् जन्मनि उपात्ताः secured in a former life. उपात्त past pass p. of दा with उप and आ. विद्याः *vide* notes (p. 172). समस्ता...भवन् all the lores were on the tip of his tongue *i. e.* he became master of them. कौशलम् proficiency (कुशलस्य भावः कौशलम्). उपदेशाय for speaking out, for conveying to others (my thoughts). इयं—refers to the fact that the parrot is itself telling the whole story of his life to शूद्रक. विस्पष्टं वर्णाभिधानं यस्याम् in which the utterance of the letters is distinct. It may also be dissolved as विस्पष्टानि वर्णाः अभिधानानि च (अर्थाश्च) यस्याम् in which the letters (*i. e.* words) and their meanings are clear. We prefer the former meaning. भारती = वाणी power of speech. विज्ञानम् knowledge of शास्त्र and arts. 'मोक्षे धी**र्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः**' इत्यमरः. अमरसिंह draws a distinction between ज्ञान and विज्ञान, as explained by क्षीरस्वामी 'मोक्षविषया मोक्षफला वा धीः ज्ञानम्, मोक्षप्रतिपादकशास्त्रादन्यत्र शिल्पे चित्रादौ शास्त्रे च धीर्विज्ञानम्.' Ar. has the following critical note 'विज्ञानं च जातम् । चित्रविरचनापत्रच्छेदादिशिल्पविज्ञानं पूर्वोक्तकलान्तर्गतत्वात् अत्र विशिष्टं ज्ञानं विज्ञानमित्युच्यते, पूर्वं दिव्यमुनित्वात्'. सर्ववस्तूनि विषयः यस्य that was concerned with all objects. संवृत्तम् happened, arose. मे वैशम्पायनस्य I who was वैशम्पायन (in a former birth); connect these words with उपगतं. सैव...वशता the same (as before) liability of being completely under the sway of cupid. तदवा...उत्सुकता eagerness for securing her. प्रति governs a noun in the accusative. असञ्जाताः पक्षा यस्य स असञ्जातपक्षः तस्य भावः ०पक्षता तया because my wings had not yet appeared. पूर्वं...नासीत् my body could not move about, as it used to do in my former life. पूर्वजन्मोपात्ता शरीरचेष्टा may also mean 'such movements of the body as were in conformity with my deeds accumulated in former lives.' आविर्भूतः सकलः अन्यजन्मवृत्तान्तः यस्य to whom had appeared (who had recollected) all the incidents of his former life. समुत्सुकः अन्तरात्मा यस्य whose heart was full of longings. इति...स्मीति I did not know whom and how I remembered (out of those

mentioned above) *i. e.* he means he remembered one and all. On कथं Ar. explains 'कथं केन केन प्रकारेण स्मृतवानस्मीति । पित्रोर्वर्धनप्रकारेण उत वयस्येन सह क्रीडाप्रकारेण उत महाश्वेतायामनुरागप्रकारेण.' कस्य कस्य... स्मृतवान्—स्मृ when it means 'to remember with regret' generally takes the genitive of the object; compare for a similar use 'न खलु स उपरतो **यस्य** वल्लभो जनः **स्मरति**' मालतीमाधव V; 'नियतमिह सर्वात्मना कृतावस्थितिना भगवता...धर्मेण न **स्मर्यते कृतयुगस्य**' कादम्बरी p. 44 (of P). मह्हीतले निवेशितं शिरः येन. जाबालिं—object of व्यज्ञापयम्. निजा... तलम् as if melting through the shame due to hearing (from जाबालि) of my own rash acts, as if entering पाताल (through shame). त्वत्प्रसादात्—This refers to the words of जाबालि, when he promised his pupils to tell them the story of the parrot's life 'नियतमयमप्यात्मनो जन्मान्तरोदन्तं स्वप्नोपलब्धमिव मयि कथयति सर्वमशेषतः स्मरिष्यति' p. 47 ll 9–10 of Peterson's edition. आविर्भूतं ज्ञानं यस्य. मूढतायां...पीडापि when I was ignorant (of my real state), just as I had no recollection of them (my relatives in a former life), so also there was no pain due to separation (from them). अधुना now (when through your favour I recollect the past). न च...चन्द्रापीडम्—expand the sentence as न च तान् स्मृत्वाऽपि तथा (मे हृदयं स्फुटति) यथा चन्द्रापीडम् (स्मृत्वा स्फुटति). उपरति death. तस्यापि...ख्यानेन by telling me of his birth also (*i. e.* by telling me where चन्द्रापीड is born again). येन so that. तिर्यग्योनिवासः remaining in the state of a lower animal. सासूयमिव as if with impatience or reproof. असूयया सह यथा स्यात्तथा सासूयम्. सस्नेह...गर्भम् in a manner in which both anger and affection were mixed. Ar. 'स्नेहः परिचयात् जातः, कोपः तदीयरागाभिनिवेशाज्जायते.' कथं...बध्नासि how do you persist in that very fickleness of heart. अद्यापि...भिद्यते even your wings have not yet come out. P. **102.** सञ्चरणक्षम able to move about. प्रक्ष्यसि future of प्रच्छ्. कामपरता being engrossed in love, being completely under the influence of love. यया...पारितम् on account of which it was not possible for him even to continue his life. This refers to the death of पुण्डरीक through the torment of love, reference to which is made also on p. 76 l. 21 in the words '**कामापराधाज्जीवितमुत्सृजता.**' दिव्य...भूतस्य born in the celestial world. This refers to the birth of पुण्डरीक from लक्ष्मी and to his being the son of श्वेतकेतु who was said to be दिव्यलोकनिवासी (p. 144 l. 7 of P.). अमलाभिः...धाराभिः as if washing away the mud of sin by the streams of water in the form of the rays of his teeth, that (streams) were pure (or white). His teeth were white and therefore resembled सलिलधारा. Streams of water wash away mud (मल). Listening to the words of the holy sage would wipe away sin.

काम...मयात् full of longings, love and ignorance. Ar. explains 'कामो वस्तुषु वाञ्छा, रागः पुरुषेष्वनुरागः, मोहः कार्यगत्यज्ञत्वम्.' अल्पः सारः (शक्तिः) यस्य possessing little vitality. 'सारो बले स्थिरांशे च न्याय्ये क्लीबं वरे त्रिषु' इत्यमरः. स्त्रीवीर्यादेव...त्पन्नः—पुण्डरीक is said to have been born of लक्ष्मी at the mere sight of श्वेतकेतु. See p. 144 ll. 6–18 of Peterson's ed. about the birth of पुण्डरीक, from which we give the following extract 'अस्ति...महामुनिर्दिव्यलोकनिवासी श्वेतकेतुर्नाम । तस्य भगवतः...अशेषत्रिभुवनसुन्दरं...रूपमासीत् । स कदाचिद्देवतार्चनकमलान्युद्धर्तुं...मन्दाकिनीमवततार । अवतरन्तं च तदा...पुण्डरीकोपविष्टा देवी लक्ष्मीर्ददर्श । तस्यास्तु तमवलोकयन्त्याः...मन्मथविकृतं मन आसीत् । आलोकनमात्रेण च समासादितसुरतसमागमसुखायास्तस्मिन्नेव पुण्डरीके कृतार्थतासीत् । तस्माच्च कुमारः समुदपादि ।.' श्रुतौ—in the Veda. यादृशाद्वै जायते तादृगेव भवतीति one becomes similar to the source from which one is born. We have not been able to find these words in any Vedic text. लोकेऽपि in the world, in ordinary experience. प्रायः...दृश्यन्ते effects are generally seen to partake of the qualities of their (material) causes. कारण...भाञ्जि nom. plural neuter of कारण...भाज्—कारणगुणान् भजन्ते इति—कारण...भाक्. This statement seems to be based upon the वैशेषिकसूत्र 'कारणगुणपूर्वकः कार्यगुणो दृष्टः-' II. 1. 24.; 'कारणगुणा हि कार्यगुणानारभन्ते' is a well-known न्याय, quoted in the साहित्यदर्पण X (on विषम), which is explained in the वाचस्पत्य as 'कारणगुणाः सजातीयगुणान् कार्ये आरभन्ते यथा तन्तुरूपादयः स्वकार्ये पटे सजातीयरूपादीनारभन्ते न विजातीयान्.' आयुर्वेदः The science of medicine, counted as an उपवेद of ऋग्वेद. It is divided into 8 sections. 'आयुरस्मिन्विद्यते अनेन वा आयुर्विन्दतीत्यायुर्वेदः'. In the प्रस्थानभेद of मधुसूदनसरस्वती we are told 'तत्रायुर्वेदस्याष्टौ स्थानानि भवन्ति । सूत्रं, शारीरं, ऐन्द्रियं, चिकित्सा, निदानं, विमानं, विकल्पः, सिद्धिश्चेति। ब्रह्मप्रजापत्यश्विधन्वन्तरीन्द्रभरद्वाजात्रेयाग्निवेशादिभिरुपदिष्टश्चरकेण संक्षिप्तः । तत्रैव सुश्रुतेन पञ्चस्थानात्मकं प्रस्थानान्तरं कृतम्.' यः किल...जीवति—this is given as a quotation from the आयुर्वेद. Note the following from सुश्रुत 'यदा नार्यावुपेयातां वृषस्यन्त्यौ कथंचन । मुञ्चन्त्यौ शुक्रमन्योन्यमनस्थिस्तत्र जायते ॥ ऋतुस्नाता तु या नारी स्वप्ने मैथुनमावहेत् । आर्तवं वायुरादाय कुक्षौ गर्भं करोति हि ॥ मासि मासि विवर्धेत गर्भिण्या गर्भलक्षणम् । कललं जायते तस्या वर्जितं पैतृकैर्गुणैः ॥' शारीरस्थान 2nd chapter. स्थैर्यहेतोः which is the cause of firmness. यथासारम् according to inherent vitality. विलयः death, ruin. तादृशी of that sort (in which he forgot that he was a मुनि). मरणं...नतम् and death overtook him (*lit.* came to him) because he could not bear the fever due to the violent passion of Love. संज्वरः heat. 'सन्तापः सञ्ज्वरः समौ' इत्यमरः. तादृशः of that sort (as he was when पुण्डरीक). शापा...भविष्यति since (यद्) he will be united with never-ending life after the time when his curse will end.

P. 102 l. 17—p. 103 l. 8 इत्येतच्छ्रुत्वा...उदतिष्ठत्. स्वयं...क्षमः I am unable to do anything by myself (with my own efforts). वागपि भगवत्प्रसादात्—see above 'उपदेशाय मनुजस्येव चेयं विस्पष्टवर्णाभिधाना भारती च सम्पन्ना' (text p. 101 ll. 5—6) and notes (p. 330) on 'त्वत्प्रसादाविर्भूतज्ञानोऽस्मि.' भूतपूर्वं ज्ञानम्—supply संपन्नम् after these words—my former knowledge has come back to my mind. शरीरं पुनः—he means that though his former knowledge and power of speech have returned to him, his body remains what it was (*i. e.* that of a parrot) in accordance with the curse. आयुः...योग्यं fit for (performing) actions that would increase my life. महा...साध्यम् to be accomplished only by (the performance of) great actions. एतदपि...ज्ञास्यसि एव you will surely know as to this also how it will happen. This suggests the arrival of कपिञ्जल a little later who informs the parrot of all about his securing never-ending life. जाबालि foresees that and so does not speak. तावत्...आस्ताम् let alone this story (*i. e.* let me say no more about it). तावत् is emphatic. रसा...रजनी the night has almost turned into day-break, which has not been noticed by us through our being attracted away by the interest (of the story). जाबालि began his story in the evening and the parrot here tells king शूद्रक that जाबालि finished the tale in the morning. प्रभा...बिम्बम् this disc of the moon, appearing like an unrubbed silver mirror on account of the loss of its (of the moon) brilliance, hangs on the western horizon. अनुन्मृष्टः रजतदर्पणः तस्य इव आभा यस्य तत् ०दर्पणाभम्. अपरान्तमवलम्बते इति ०लम्बि. यथा...विस्तारिणी—Ar. 'यथा यथा उद्गमनवती तथा तथा विस्तारिणी शनैः शनैरुद्गत्य विस्तीर्णा इत्यर्थः'. P. 103. जरत्...रुणा reddish like an old red lotus leaf. पाण्डु...ततिः the line of the light of the forward rays of अरुण (dawn) that (line) is of a pale colour rises up as if parting the collection of the hair of the East in the form of darkness. Ar., T and Calcutta editions read वर्तिः for ०ततिः. पाण्डुः छविः (कान्तिः) यस्याः. सीमन्तयन्ती *pr. p. f.* of सीमन्तयति (सीमन्तं करोति) a denominative verb from सीमन्त. सीमन्तः (सीम्नः अन्तः) the parting line of the hair, the white line on the head of women when the hair is parted on both sides of the head. अरुणः (रविसारथिः) तस्य अग्रकराः तेषाम् आलोकः तस्य ततिः. ककुभ् *f.* = दिशा. Darkness and hair are both dark. The first rays of morn appear in the east. The place where the sun is to rise up on the eastern horizon becomes whiter in the dawn as compared with the darkness on both the sides. That whiteness looks like the सीमन्त of the woman in the form of the East. इमाः...प्रवेष्टुम्—Read अम्बरैककाण्ड० for अम्बैररकाण्ड०, which is a misprint. इमाः...प्रवेष्टुम् these stars have gradually begun, according

to their magnitude, to enter the light of the sun which (light) is obscure in one part of the sky on account of the fact that darkness lingers there still. सशेषं तिमिरं यस्मिन् तत् सशेषतिमिरं तस्य भावः °तिमिरता तया, अम्बरस्य एकस्मिन् काण्डे (भागे) कलुषम्. भास्वतः (सूर्यस्य) प्रभायाः आलोकः तम्. The reading अम्बराकाण्डकलुषम् is not so good as the one we propose above, as it means 'that was obscure in the sky at an improper time.' सूक्ष्ममनतिक्रम्य यथासूक्ष्मं *i. e.* the smallest stars disappear first in the sun's light, then those that are a little more bright and so on. Ar. says 'प्रथममतिसूक्ष्माः प्रविष्टाः ततो मध्यमाः ततः स्थूलाः अनेन क्रमेण.' पम्पा was the lake near which stood the hermitage of जाबालि. प्रबोधाशंसी indicative of their awakening (showing that the birds have left off sleeping). समुच्चरति rises up. श्रोत्रहारी charming to the ear. निशीथिनी...शीतलाः cool on account of their contact with night. निशीथिन्या परिमलनं (परिमर्दनं) तेन शीतलाः. N reads परिमल and explains as अङ्गराग. चलित...ग्राहिणः laden with the fragrance of the wild flowers that are set in motion by them. प्रभातपिशुनाः indicative of morn. प्रत्यासन्ना very near. अग्निविहारवेला the time of being busy with the duties to be performed in fire (*i. e.* offering of morning oblation &c.). Ar. 'अग्निविहरणमग्निकार्यम्.' N. says 'अग्निशब्देन अग्निहोत्रं तत्र विहारो विहरणम्, गमनमिति यावत्.' गोष्ठीं भङ्क्त्वा dissolving the assembly. 'समज्या परिषद् गोष्ठी सभासमितिसंसदः' इत्यमरः. p 103

P. 103 l. 9—p. 104 l. 4 **अथोत्थिते...ऽयात इति.** वीतः (विगतः) रागः यस्याः free from worldly attachments. निष्कौतुका destitute of interest (in worldly matters). मोक्षमार्गे अवस्थानं यस्याः who had taken their stand on the path to मोक्ष *i. e.* who were concerned solely with the path that would lead to मोक्ष (freedom from संसार). In these three adjectives the author says that the assembly was little likely to take deep interest in a story of purely worldly life, as that of the parrot. Ar. says 'शृङ्गारविषये वीतरागाः निष्कौतुकाः अद्भुतविषये कौतुकरहिताः.' कथा...पत्तिः who forgot, on account of the interest of the story, to show the respect due to their teacher. विस्मृता गुरूचिता प्रतिपत्तिः यया. They should have risen and bowed to their teacher when he rose to go; but they forgot to do so. Ar. explains 'कथारसात् कथान्तर्गतकरुणमयशृङ्गारात् करुणमयाद् इतररसादराच्च विस्मृतगुरूचितप्रतिपत्तिः विस्मृतोत्थानसमयगुरुप्रणामा.' शृण्वतीव as if they (the assembly) listened to the story (though it had ended) *i. e.* they continued to revolve it in their minds so intently that they felt as if they were listening to it. उत्कण्टकितः कायः यस्याः whose body was thrilled, whose hair stood on end. युगपदागलितं शोकानन्दजन्म (शोकश्च आनन्दश्च ताभ्यां जन्म

यस्य) नयनसलिलं यया that shed at the same time tears of joy and sorrow. Ar. explains 'सर्वत्रानुस्यूतकरुणारसातिरेकात् शोकः, अनुस्यूतशृङ्गाररसातिरेकादानन्दः'. हा...बन्धिनी persistently repeating the words 'alas' 'how pitiable.' When they thought over the trials of चन्द्रापीड, वैशम्पायन and the other characters of the story, they could not help uttering these exclamations. स्तम्भितेव as if it (assembly) were paralysed. प्राभा...करणाय to perform his morning duties. प्राभातिक is derived from प्रभात. सर्व...क्षमेण unable to do anything. चिन्ता train of thoughts. अत्र in this world. तावत् in the first place. अनेक...गम्यम् to be secured by hundreds of thousands of good deeds (done) in many lives. 'जन्महरौ भवौ' इत्यमरः. मानुष्यम् mortal frame, human body. सकल...शिष्टम् pre-eminent among all the castes. ब्राह्मण्यम् being a Brâhmaṇa. Compare for the idea 'भूतानां प्राणिनः श्रेष्ठाः प्राणिनां बुद्धिजीविनः । **बुद्धिमत्सु नराः श्रेष्ठा नरेषु ब्राह्मणाः** स्मृताः ॥ ब्राह्मणेषु च विद्वांसो विद्वत्सु कृतबुद्धयः । कृतबुद्धिषु कर्तारः कर्तृषु ब्रह्मवेदिनः ॥ मनुस्मृति I. 96—97. आसन्नं अमृतपदं (मोक्षपदं) यस्य to which the state of eternal bliss is near. '**मुक्तिः** कैवल्यनिर्वाणश्रेयोनिःश्रेयसामृतम्' इत्यमरः. मुनित्वम् being a sage. तस्यापि...वासित्वम् the state of dwelling in a divine world is a special kind of it (मुनित्वम्). Ar. explains 'विशेषान्तरं उत्कृष्टभेदम्.' N. says 'किंचिदाधिक्यम्.' एतावतः स्थानात् from such a (very pre-eminent) position. पुण्डरीक, as the son of श्वेतकेतु, dwelt in the heavenly worlds. समुद्धृतः स्यात्—understand आत्मा after these words. तेन...स्यात् how can he who is destitute of the performance of any (religious) acts raise himself up from the state of being a lower animal. Ar. explains 'सर्वक्रियानुष्ठानयोग्ये जन्मनि स्थितमात्मानं पातयित्वा सर्वक्रियाशून्ये जन्मनि स्थितोऽहमात्मानं कथमुद्धरेयम्.' पूर्वजन्मनि आहितः स्नेहः येषु love for whom was produced in me in a former life. The reference is to चन्द्रापीड, कपिञ्जल &c. Supply स्यात् after अनुभूतम्. अननुभवतश्च तत् if I cannot enjoy that (समागमसुख), निष्प्रयोजनेन ... रक्षितेन what is the use of preserving this useless life. पततु...शरीरम् This is a reply to the question 'if you kill yourself *i. e.* if you commit suicide will you not fall into hell ?' पततु...शरीरम् let this body full of torments fall anywhere it may like. He means:—even now when I am alive, I suffer the torments of hell on account of my present sad and forlorn condition. If I were to fall in hell by committing suicide, what difference is there between undergoing hellish torments in the present and suffering them in future ? Ar. rightly explains 'इदं वर्तमानमपि यातनाशरीरायते, वर्तमानयातनाशरीरस्य भावियातनाशरीरस्य च को भेद इत्यभिप्रायः । अथवा वर्तमानयातनाशरीरं निरयपतनार्जितयातनाशरीरादपि कष्टतरं भवति । तस्मादन्यत्र

यातनाशरीरे पततु नामेति.' यातनायुक्तं शरीरम्—यातनाशरीरम्. 'यातना तीव्रवेदना' इत्यमरः. यातना deep anguish, the torments of hell. सुखं...भाजनेन but this (body) which is the abode of pain alone is never destined to enjoy happiness. दुःखस्य एकं भाजनं तेन. पूर्यता...रथः let the desire of Fate which is troubled by the sole though of bringing calamities on me be fulfilled. अस्माकं व्यसनं (विपद्) तस्य दानं तस्मिन् एका (केवला) चिन्ता तया दुःस्थितस्य. जीवित...मीलितम् who had closed my eyes (looked like one dead) in the thought of abandoning life. समुच्छ्वा...मुखेन as if bringing me back to life with his face that had a blooming smile. The student will note how the author skiifully brings forward a ray of hope in the arrival of कपिञ्जल when the parrot had sunk to the lowest depths of despair. अन्विष्यन् seeking, searching.

P. 104 l. 5—p. 105 l. 6 अहं तु...अरोदीत्. उत्पन्नौ पक्षौ यस्य as if my wings had come out. उत्पत्य...वाञ्छन् desirous of going near him by flying. उद्ग्रीवावलोकी looking with my raised neck. तातपादमूले refers to जाबालि. एवं...द्राक्षम्—the principal sentence is एवं वदन्नेव अग्रतः...महात्मानं दुरात्मा कपिञ्जलमद्राक्षम् (l. 22). गगना... कलापम् whose mass of matted hair was disordered by the speed of his coming down from the sky. कपिञ्जल by the power of his तपस् came through the sky. अयथास्थितः (not in proper order) जटाकलापः यस्य. अनिल...त्तरीयम् one side of the upper garment of whom was fluttering on account of his moving in the sky. अनिलपथे (आकाशे) सञ्चरणं तेन चलितः एकः अञ्चलः यस्य तत् ०एकाञ्चलं उत्तरीयं यस्य. तरु...करम् who had tightly girded up his loins with the bark of a tree. दृढं आबद्धः परिकरः येन. अर्धत्रुटितं यज्ञोपवीतं तेन सनाथं (युक्तं) अस्थिशेषं (अस्थीनि शेषः यस्य) उरः यस्य—whose chest that was void of flesh (*lit.* that had only bones remaining, that was a mere skeleton) had a sacred thread that was partly cut asunder. His यज्ञोपवीत was cut in parts by his haste and speed. क is added optionally to almost all बहुव्रीहि compounds. निःशेष... शरीरम् whose body was heaving deep breaths on account of the fatigue due to descending the whole path of the gods (*i. e.* sky). निःशेषात् सुरपथात् (गगनात्) अवतरणं तेन श्रमः तेन उच्छ्वसितं शरीरं यस्य. He panted through fatigue. It should be remembered that कपिञ्जल was a pupil of श्वेतकेतु who was a मुनि dwelling in दिव्यलोक. So कपिञ्जल had to descend the whole of the sky in coming to the earth. समीरणा...सृजन्तम् who simultaneously shed from his face perspiration that, though dried by the wind, was increased by the fatigue (खेदः) produced by the path of

the gods (*i. e.* produced by passing rapidly through the sky) and that (स्वेद) dropped down as if through his having entered the water (of the celestial Ganges) and (shed) from his eyes a mass (विसरः) of the drops of tears that rose through the sorrow caused by looking at me. समीरणेन (वायुना) अपहृतम् (*adj.* of स्वेदम्). मरुत्पथेन (*i. e.* मरुत्पथावतरणेन) उत्पन्नः खेदः (श्रमः) तेन संभृतं (जनितम् or उपचितम्). मम अवलोकनं तेन दुःखं तेन उद्गतम्. विसरः = समूहः. **समूह**—निवह—व्यूह—सन्दोह—**विसर**—व्रजाः' इत्यमरः. What the author means is simply that drops of perspiration trickled down his face through fatigue and that tears came to his eyes through sorrow at seeing my sad condition. उदकप्रवेशात्—supply इव after this. This is an example of प्रतीयमानोत्प्रेक्षा. The fact that his face was covered with perspiration is represented as due to his having entered in the आकाशगङ्गा while descending to the earth from his heavenly abode. The reading of N and the Calcutta editions मरुत्पथोत्पतन is better. मरुत्पथ path of Marut (1 wind; 2 a god). **'मरुतौ पवनामरौ'** इत्यमरः. मुमुक्षु...मुक्तम् though he desired मोक्ष, he was not free from affection for me. मुमुक्षु is derived from the desiderative base of मुच् with the affix उ. मोक्ष is that wherein all the effects of अविद्या cease by the appearance of correct knowledge and there is realisation of one's identity with ब्रह्म. 'मोक्षो नाम विद्यानिरस्ताविद्यातत्कार्यब्रह्मात्मनाऽवस्थानम्.' A man becomes मुक्त only when all the desires of the world leave him 'यदा सर्वे प्रमुच्यन्ते कामा येऽस्य हृदि स्थिताः। अथ मर्त्योऽमृतो भवति' बृहदारण्यक IV. 4. 7. So कपिञ्जल, who wanted to be मुक्त, should have been free from all attachments; but he had one attachment, *viz.* that for me *i. e.* his affection for me was so great that he could not give it up even for the sake of मोक्ष. वीत...रतम् who, though free from all attachments, was intent upon doing what was agreeable and beneficial to me. निःसङ्ग...त्सुकम् though he was destitute of सङ्ग, he was eager for my company. सङ्ग (1) company, society; (2) attachment to worldly objects. The विरोध is between the first meaning of सङ्ग and oत्सुकम्. If we take the second meaning of सङ्ग, the sense will be 'though he was free from attachment to worldly objects.' निःस्पृह...स्नेहम् though he was free from desires, he was agitated for the sake of securing what I wanted; though he had renounced the world he had deep-rooted affection for me. The meaning is he desired nothing for *himself*, but he was anxious to secure for *me* what I wanted. Compare भगवद्गीता for some of the epithets here applied to कपिञ्जल

'विहाय कामान्यः सर्वान् पुमांश्चरति निःस्पृह । निर्ममो निरहङ्कारः स शान्तिमधिगच्छति ॥' II. 72. निरहं...मन्यमानम् although free from अहंकार, he looked upon me as his own self. अहंकारः (1) use of the word अहम्; (2) egotism, pride. There is विरोध if we take अहंकार in the first sense. If we take the second meaning, there is no विरोध. समुज्झित...क्लिश्यन्तम् although he had abandoned all क्लेशs, he was troubling himself for my sake. क्लेशः (1) trouble; (2) the five क्लेशs mentioned in पतञ्जलि's योगसूत्र (II. 3.) *viz.* अविद्या, अस्मिता (egotism), राग (desire), द्वेष (aversion) and अभिनिवेश (tenacity of mundane existence.) There is विरोध in the sentence if we take the first meaning of क्लेश. 'आदीनवास्रवौ क्लेशे' इत्यमरः. सम ...दुःखितम् though he was blessed because he looked upon a clod of earth, a stone and gold as equal, yet he was afflicted by grief for me (or he was pained by the sorrow that befell me). समानि लोष्टं (मृत्खण्डः) अश्मा (ग्रावा) काञ्चनं च यस्य स समलोष्टाश्मकाञ्चनः तस्य भावः सम...काञ्चनता तया सुखितः. Compare भगवद्गीता 'ज्ञानविज्ञानतृप्तात्मा कूटस्थो विजितेन्द्रियः । **युक्त इत्युच्यते योगी समलोष्टाश्मकाञ्चनः** ॥' VI. 8; also 14. 24 'समदुःखसुखः स्वस्थः **समलोष्टाश्मकाञ्चनः**' (which is part of गुणातीतलक्षण). अकृतज्ञ ungrateful. This and the following nominatives qualify अहम्. स्नेहला (affectionate) प्रकृतिः यस्य. रूक्षं (hard) चेतः यस्य. सुकृतिनम् (कपिञ्जल) who had a store of merit. '**सुकृती पुण्यवान्धन्यो**' इत्यमरः. अनुगतम् acting in conformity with my wishes; favourably disposed. वामः (crooked, unfavourable) स्वभावः यस्य. भावेन (प्रेम्णा) आर्द्रं हृदयं यस्य whose heart is full of (lit. wet with) affection. एकान्तनिष्ठुरः excessively cruel. वैरी—the parrot calls himself an enemy, because it was his conduct as पुण्डरीक that brought on कपिञ्जल the curse which reduced him to the state of a horse. वचनं करोतीति वचनकरः who did what I said, who obeyed me. अनाश्रवः disobedient. This and the preceding adjectives are applied by the parrot (पुण्डरीक-वैशम्पायन) to himself because he did not listen to the advice of कपिञ्जल, because he fell a victim to love, because he (as वैशम्पायन) did not obey the direction given by चन्द्रापीड and so on. अनाश्रवः—'वचने स्थित आश्रवः' इत्यमरः (आशृणोति वाक्यमिति आश्रवः); न आश्रवः अनाश्रवः. निर्भरं गलितं नयनपयः यस्य who shed tears profusely. तादृशोऽपि though I was in that condition (*i. e.* a parrot without wings). कृतः अभ्युद्गमनाय प्रयत्नः येन who made efforts to welcome him (by rising &c). जन्मद्वयेन अन्तरितं दर्शनं यस्य whose sight I had not had for two births. He saw him when he was पुण्डरीक. He did not see कपिञ्जल when he became वैशम्पायन. That was one जन्म and in his birth as parrot (the 2nd जन्म) he had not so far seen

him. सरभसम् = सवेगम् or सहर्षम्, 'रभसो वेगहर्षयोः' इत्यमरः. आसन... कारयिष्यामि I shall make you take a seat. सुखमासीनस्य sitting at ease. गात्रसंवाहनं shampooing the body. आत्मानमनुशोचन्तम् who sorrowed over my own state. मद्दुःखदुर्बले weak through sorrow for me. चिरमिव—connect with निवेश्य. अन्तः प्रवेशयन्निव as if he tried to put inside (his chest). इतरवत् like an ordinary man. See notes above (p. 185) for the meaning of इतर.

P. **105** ll. **7—15** **तथा...ख्यातवान्.** वाङ्मात्रेण प्रतीकारः यस्य who could prevent (कपिञ्जल from weeping) by mere words (and not by wiping the tears with my hands). Ar. says '**नयनजलप्रमार्जनाद्युपचाराक्षमकरचरणः.**' सकल...भूतस्य overwhelmed by all sorts of troubles. पापः आत्मा यस्य who am sinful. इदं and यत् refer to weeping. बालोऽपि even when young. न स्पृष्ट एव दोषैः you were not even touched by these feelings (of love etc). संसारे बन्धः आत्मा (स्वरूपं) येषाम् that chain down a man to this mundane life, that subject him to a series of births and deaths. निर्वाण...पन्थिभिः that obstruct the path of मोक्ष. '**मुक्तिः** कैवल्य**निर्वाण**श्रेयोनिःश्रेयसामृतम्' इत्यमरः. किमधुना...वर्त्मना what is the use of following the path trodden by ignorant people? Only ignorant people weep. अपि introduces a question 'गर्हासमुच्चय**प्रश्न**शङ्कासंभावना**स्वपि**' इत्यमरः. उपनीत brought. पल्लवासने on a seat made of tender leaves. प्रक्षाल्य मुखम् —because he had wept.

P. **105** l. **16**—p. **106** l. **18** **सखे...अतिष्ठम्.** तातस्य—refers to श्वेतकेतु. अस्मद्वृत्तान्तः—refers to the curse of पुण्डरीक and कपिञ्जल. दिव्येन चक्षुषा by his divine vision, superhuman knowledge. प्रतिक्रियायै for resisting it, for averting it. Ar. 'त्वदीयनश्वरायुःस्थैर्यकरणाय.' कर्म religious rite. समारब्धे...कर्मणि just when the sacrifice had been commenced. उद्बाष्पा (उद्गतं बाष्पं यस्याः) दृष्टिः यस्य—whose eye was full of tears (refers to श्वेतकेतु). विषण्णं (dejected) दीनं वदनं यस्य. भया...सर्पन्तम् not approaching him through fear (of what श्वेतकेतु would say as regards the conduct of पुण्डरीक). परि...शङ्का give up all your misgivings due to supposing that you are to blame. He means that पुण्डरीक and कपिञ्जल were not at all to blame for what had happened. शठस्य इव मतिः यस्य of perverted or wicked understanding. जानता अपि (मया) although I knew (that पुण्डरीक was born of लक्ष्मी alone and was consequently अल्पायुः). उत्पत्तिसमय एव at the very time of his birth. Ar. reads 'उत्पत्ति समय एव' and comments 'उत्पत्ति स्त्रीबीजोत्पत्ति जानता समय एव शैशवे एव.' आयुष्करम् that would prolong life. निर्वर्तितम् performed. सिद्धप्रायम् almost finished. इदम् = आयुष्करं कर्म. दुःखासिका—See notes on p. 41 l. 11.

दुःखं असिका इव rapier-like sorrow. Ar. 'दुःखासिका दुःखस्थितिः.' न भावनीया should not be meditated upon *i. e.* you should not grieve at heart for the sad condition of पुण्डरीक. तावत् is emphatic. मत्पाद...स्थीयताम् *do* stay with me. विगता भीः (भयं) यस्य. असौ = पुण्डरीकः. अन्यत् जन्म जन्मान्तरं तस्य स्मरणम् recollection of his former lives. मदीय...गृह्य having favoured him with my blessing *i. e.* having conveyed to him my blessing. असौ refers to पुण्डरीक. यावत् till. इदं कर्म—refers to what would prolong his life. परिसमाप्यते is finished. अम्बा ते श्रीरपि even Lakshmî, your mother. कर्मणि परिचारिका she is a servant in the rite *i. e.* she helps me in the rite. एतदेव—this refers to the words above 'वत्स यावदिदं कर्म परिसमाप्यते &c.' अकठोर...पक्ष्मलानि that were hairy with the appearance of soft ends of (feathers) that were (delicate) like the tips of young शिरीष flowers. The limbs of the parrot were covered with soft down that was just then appearing. अकठोरं (not full grown) शिरीषकुसुमं तस्य शिखा (प्रान्तः) तद्वत् सूक्ष्माणाम् अग्राणाम् उद्भेदेन पक्ष्मलानि. The शिरीष is said by poets to be the most delicate of flowers. Compare '**शिरीषपुष्पाधिकसौकुमार्यौ** बाहू तदीयाविति मे वितर्कः' कुमारसंभव I. 41; 'शिरीषादपि मृद्वङ्गी केयमायतलोचना । अयं क च कुकूलाग्निसदृशो मदनानलः ॥' quoted in the काव्यप्रकाश as an example of विषम. A fresh शिरीष flower would be more delicate than a fully developed one (hence अकठोर is put in). गात्राणि—this refers to the limbs of the parrot. परामृश्य touching gently. अन्तः...अदूयत was pained at heart. The subject is कपिञ्जल. तुरङ्ग...पन्नेन reduced to the condition of a horse. मम कृते—see above p. 77 ll. 14–21. पराधीना वृत्तिः यस्य who was dependent on another. सोमपानोचितेन accustomed to drink सोम juice. समुत्पादितः सफेनः रक्तस्य स्रवः (flow, stream) याभिः that caused streams of blood mixed with foam. खर...क्षतयः the wounds made by the hard (खर) bridle-bits. As the horse (इन्द्रायुध), कपिञ्जल had a bridle-bit placed in his mouth. विसोढाः borne (past pass. p. of सह् with वि). अकठोर...कुमारः delicate on account of the exclusive use of a bed made of young sprouts. अकठोरं किसलयं तेषां शयनम् तस्य एका (केवला) सेवा (using) तया सुकुमारः. सदा पर्याणितस्य always saddled. पृष्ठवंशः backbone. कुसुमो...क्षमेषु that were unable (to bear) even the touch of the young creepers in the forest that were made to bend at the time of the gathering of flowers (*i. e.* very delicate). कुसुमानां उच्चये पातिताः बालवनलताः तासां स्पर्शमात्रस्य अक्षमेषु. Ar. 'कुसुमोच्चयसमये तद्वेगादापतिता लताः'. कशाभिघाताः strokes of whips. ब्रह्मसूत्रं (यज्ञोपवीतं) उद्वहति that bears the sacred thread. वध्रोत्पीडनकृताः due to the rubbing of the leather-straps. वध्रम् (a leather strap or p. 106

thong) तस्य उत्पीडनं तेन कृताः. 'वध्राः पर्याणपट्टिकाः' Ar. T 'वध्रा चर्मपाशः'. पूर्व...लापैः by conversation about the past incidents (of our lives). तत्काले विस्मृतं तिर्यग्जातिदुःखं येन who (I) forgot at the time my sorrow for being born as a lower animal.

P. 106 l. 19—p. 107 l. 6 **उपरोहति...अकारयत्.** उपरो...सवितरि when the sun ascended midday (*i. e.* in the noon). यथोचितमाहारम्—Ar. says 'कन्दमूलफलादि, मह्यं दाडिमीफलजम्बूफलादि.' मां आहारमकारयत् he caused me to take food. In the causal of कृ, the subject in the primitive construction is put in the accusative or instrumental according to 'हृक्रोरन्यतरस्याम्' पा. I. 4. 53. अहं आहारं करोमि; मां or मया आहारं कारयति. अहं...विसर्जितः I was sent by father (श्वेतकेतु) to comfort you and to order you that you should not stir away from the feet of Jâbâli till the sacrificial rite (for increasing your life) came to an end. अन्यत् besides (there is another reason why I want to go). तत्रैव कर्मणि in that very rite. व्यग्रतरः very busy. एवं गते this being the case; under these circumstances. Ar. reads एवं गतः and explains as पक्षिदशां गतः. तत्राव... विधाय having directed me to stay there (with जाबालि) and also हारीत (to see that I stayed with जाबालि). Ar. says 'जाबालिपादमूलावस्थानाय हारीतं च मदवस्थानायैव संविधाप्य (य ?) अवहितो भवेत्युक्त्वा इत्यर्थः.' धा with सम् and वि to direct; place; arrange. अनुभूतं अस्मदालिङ्गनसुखं येन. निर्वर्तितः (सम्पादितः) स्नानादिक्रियाकलापः (०क्रियासमूहः) येन. The स्नान here referred to must be the evening one.

P. 107 l. 7—p. 108 l. 23 **एवं...प्रभवतीति.** अवहितं चेतः यस्य तेन whose mind was attentive. कतिपयैरेव दिवसैः in a few days only. सञ्जातपक्षः whose wings had appeared. उत्पन्नं उत्पतनस्य सामर्थ्यं यस्मिन् in whom the power to fly up was produced. तत्र...परिज्ञानम् granted that I have no knowledge as to where चन्द्रापीड is born. He means:—it does not matter if he has no knowledge &c. महा...सैवास्ते—महाश्वेता is the same as before (*i. e.* she is not undergoing any curse and can be recognised by me at once). उत्पन्नं ज्ञानं यस्य though I know (every thing about my past lives as पुण्डरीक and वैशम्पायन). तस्याः (महाश्वेतायाः) दर्शनेन विना. किम्...स्थापयामि why should I subject myself to pain even for a moment by not seeing her (*i. e.* it is improper to subject myself to pain knowing all the incidents of my lives). भवतु... तिष्ठामि—Ar. 'अलं विचारेणेत्यर्थः, एष मे निर्णयः तत्रैव गत्वा तिष्ठामि ।'. विहारनिर्गतः gone out to take an airing. विहारः a stroll, walk; pleasure. विहाराय निर्गतः. ककुभं = दिशं. As महाश्वेता's hermitage was in the north the parrot flew towards the north. अवहम् I moved on,

flew. अबहु...गमनतया because I had not practised flying for many days. अबहुदिवसान् अभ्यस्तं गमनं येन ०गमनः तस्य भावः ०गमनता तया. स्तोकमेव गत्वा having gone only a little (distance). अवशीर्यन्त—we expect अवाशीर्यन्त or अशीर्यन्त as K reads, because we have अशुष्यत्, अकम्पत in the imperfect below. अवशीर्यन्ते (इव) is present. पिपासया by thirst. पिपासा—a noun derived from the desiderative base (पिपास्) of पा to drink. नाडिं...श्वासेन my throat heaved up and down by (heavy) breath that caused the movement of the tubular organs. See notes p. 200 for नाडिन्धम. सा अवस्था यस्य स तदवस्थः. शिथिलायमाना पक्षतिः (पक्षमूलं) यस्य the roots of whose wings became loose (weak). 'स्त्री पक्षतिः पक्षमूलम्' इत्यमरः. अत्र...परवानेव being simply helpless and (thinking) 'here I shall fall, here I shall fall.' He means that he was afraid of falling down from the sky at each moment; so helpless he had become. Ar. 'परवान् श्रमविवशः'. अन्यतमस्य—this and the following genitives qualify ०कुञ्जस्य. तमस्विनी...घातस्येव that seemed to be a collection of the darkness of night. The bower, being overgrown with dense foliage, was so dark. अर्क...कारिणः that treated with contempt the rays of the sun (*i. e.* did not allow the sun's rays to penetrate inside) or it may mean 'that shut out the rays of the sun.' घन...नम्रस्य that had bent down through the burden of thick green (हरित) foliage. आसन्नतर very near. सरस्ती...कुञ्जस्य उपरि on a bower of trees growing on the bank of a lake. '**निकुञ्जकुञ्जौ वा क्लीबे लतादिपिहितोदरे**' इत्यमरः. उन्मुक्तः अध्वश्रमेण क्लमः येन whose languor (क्लमः) due to the fatigue of the journey was gone. शीतल... स्थितः remaining in the cool shade at the root of trees. दल... निपीय having drunk to my satisfaction the water (of the lake) that was cool on account of the shelter afforded by a thick mass of leaves, that was fragrant with the perfume of the pollen of lotus filaments, that was astringent (कषाय) with the juice of lotus-fibres (बिसम्), that doubled the desire of drinking it just when it was being drunk. The water was so sweet that one drank it even when there was no keen thirst for it. दलानां गहनं (दलसंहतिः) तेन संरोधः (obstruction) तेन शिशिरम्. अरविन्दकिञ्जल्कानां (०केसराणाम् रजः तस्य वासः तेन सुरभि. T says "कषायं सुरभि अतिपरिमलगन्धं 'कटुतिक्तकषायाद्याः सौरभ्येऽपि प्रकीर्तिताः' इति हलायुधः." उत्पादिता पुनरुक्ता पानस्पृहा येन. आ तृप्तेः (ablative) till I was satisfied. यथा...कारम् having allayed my hunger with the seeds of the delicate (अकठोर) pericarp (कर्णिका) of lotuses as I obtained them (*i. e.* in such quantities as I could secure), and with the fruits, tender sprouts and leaves of the trees on the bank (of the lake). N reads नीरतरु for तीरतरु. नीरतरु

is the बिल्व or अर्जुन tree. कियन्तमपि अध्वानम् some part of the journey. अध्व...श्रमयितुम् in order to give rest to my limbs that were weak (निःसह) through the fatigue of the journey. अविच्छिन्ना छाया यस्याः that had thick (lit. unbroken) shade. तरोः मूलभागे एव just at the root of the tree *i. e.* the शाखा had branched off just from the ground. Ar. 'शाखां तरोर्मूलभागस्थां शाखामित्यर्थः.' अध्व...लभाम्—that came over me easily on account of the fatigue of the journey. चिरादिव लब्धः प्रबोधः येन who woke up after a rather long time. अनुन्मोचनीयैः तन्तुपाशैः with a noose made of threads, from which I could not free myself. Ar. 'तन्तुपाशैः तन्तुनिर्मितैः जालपाशैरित्यर्थः.' अग्रतश्च...मद्राक्षम्—(p. 108 ll. 1—9)—the principal sentence is अग्रतः (in front of me)...पुरुषमद्राक्षम्. पाश...पुरुषम्—This and the following clauses qualify पुरुषम् (l. 8)—as if he were the messenger of death destitute of the noose. The messengers of death are supposed to be dark in complexion and to have a noose in their hands to draw out the प्राण out of the body. Compare महाभारत वनपर्व chap. 297 'श्यामावदातं रक्ताक्षं पाशहस्तं भयावहम् । स्थितं सत्यवतः पार्श्वे निरीक्षन्तं तमेव च ॥' (which is a description of यम himself). अति...निर्मितम् who seemed as if created out of the atoms of iron (कालायसं) alone on account of the extreme hardness and blackness of his body. All bodies are created from the five भूतs (पृथ्वी, अप्, तेजस्, वायु, and आकाश); but the person seen by the parrot being very dark and tough is fancied to have been created out of iron (which is black and tough). प्रेत...परम् who seemed to be another god of death. He looked very dark and fierce and hence is said to be another यम (who is also dark and fierce, see the verse quoted above from वनपर्व). प्रेतपतिः—*lit.* 'lord of the departed' *i. e.* यम. Compare 'धर्मराजः पितृपतिः समवर्ती परेतराट् ।' इत्यमरः. प्रति...राशेः who was as if the enemy of the store of merit. पाप is said to be dark, so पुण्य must be pure or white. He was dark (both in complexion and deeds); hence he is said to be the enemy of पुण्य. आशयमिव पाप्मनः who seemed to be the reservoir of sin. 'अस्त्री पङ्कं पुमान् पाप्मा पापं किल्बिषकल्मषम्' इत्यमरः. आशयः abode; reservoir. विनाऽपि...जनयन्तम् who as if produced fear in the god of death himself who is terrible to all people, by his face that was very fierce because his brows were knit so as to strike terror without any cause for anger and by his eye the pupil of which was reddish and squinting. The man had a face that was naturally fierce; his brows were always knit and his eye was red. A man knits his brows when angry; but he naturally had a threatening brow. आबद्धा

भीषणा भृकुटिः यस्मिन् अत एव रौद्रतरम् (अतिभयङ्करम्) तेन आननेन. आरक्ता (ईषद्रक्ता) केकरतरा च कनीनिका (pupil) यस्य तेन चक्षुषा. केकर *adj* squint-eyed. आशये...स्निग्धम् who was not स्निग्ध (affectionate; oily) in his intentions and his hair. In this and the following clauses, the adjectives स्निग्ध &c. have two applications. His mind had no affection (स्नेह) *i. e.* he was wicked; his hair was not स्निग्ध *i. e.* it knew no oil and no combing. '**अभिप्रायश्छन्द आशयः**' इत्यमरः. Here आशय has a different meaning from what it has a little above. आनने...कारितम् who was darkened both in his face and his knowledge *i. e.* his face was dark and he was ignorant. वर्णे...कृष्णं who was dark in colour as well as his conduct. His deeds were dark *i. e.* sinful. निवसने... मलिनम् He was dirty in dress and acts. Ar. draws a distinction between चरित and कर्म. 'चरितं नाम जातिधर्मः, कर्मेति आहारादिकम्.' वपुषि...परुषम् who was harsh (or rough) in body as well as speech. अदृष्टा...दोषम् whose fault of cruelty was to be inferred by relying upon his very appearance, although a person like him was neither seen nor heard before. अदृष्टं अश्रुतं च अनुरूपं (resemblance) यस्य. N explains अनुरूपं by स्वरूपम्, which seems to be without warrant. Ar. and the Calcutta editions read अदृष्टश्रुतानुभूतम् (who was neither seen by chance nor heard nor familiar). 'दृष्टो नाम यादृच्छिकदृष्टः अनुभूतः. परिचितः' Ar. This reading is preferable. प्रत्ययः belief, confidence. His form was so terrific that one would have confidently drawn the conclusion that he was cruel. अनुमीयमानः क्रौर्यदोषः (क्रौर्यमेव दोषः, क्रौर्याख्यो दोषः इत्यर्थः) यस्य. आत्मन...प्रत्याशः एव being utterly hopeless as to my life. The meaning is:—I thought there was no hope of saving my life from that cruel man. यद्यामिष...पादितोस्मि (If you caught me) through the desire for my flesh (आमिषं), then why did you not kill me when I was asleep? In that case he (parrot) would not have experienced any grief. किं...भावितेन what is the use of making me who am innocent experience the pain of imprisonment (बन्धः)? निर्गतं आगः (अपराधः पापं वा) यस्मात् स निरागाः = निरपराधः or निष्पापः. 'पापापराधयोरागः' इत्यमरः. अथ...कौतुकम् if (you have caught me in the net) simply through curiosity (of seeing whether you can catch me), then you have satisfied (lit. carried out, done) your curiosity (*i. e.* you have caught me). Ar. says 'एवमेव कौतुकेन सुप्तोऽयं मया ग्रहीतुं शक्यते वा न वेति ग्रहणकौतुकेन कारणेन । किं तर्हि ग्रहणकौतुकं कृतमेव.' T takes कृतं in the sense of 'enough, away with' 'बन्धनमात्रेण तव कौतुकं यदि ततः कृतं अलमेव कौतुकम्.' भद्रमुखः a polite way of address meaning 'good sir'. Ar. reads भद्रमुख्यः and explains 'भद्राणां

ख्यः भद्रमुख्यः, अथवा तत्रभवानिति औपचारिकं नाम.' मया...गन्तव्यम् I, who long for a person dear to me (*i. e.* for महाश्वेता), have to go a long distance. अकाल...क्षमं not able to bear delay. कालस्य क्षेपः तस्य क्षमं काल...क्षमं न काल...क्षमं अकाल...क्षमम्. भवानपि...वर्तते you also are subject to all the characteristic (emotions and passions) of beings. The parrot means :—I am anxious to see my beloved and you have caught me here. You also as a human being must have known what love means and what विरह means, so take compassion on me and let me go. Ar. 'त्वमपि जानास्येव, प्राणिधर्मशब्देन प्रियासमागमो लक्ष्यते विषयानुभवने वर्तते इत्यर्थः.' महात्मन्— On seeing the parrot speak with human accents, the चण्डाल was convinced that the parrot must be some sage or other great personage reduced to that state by a curse. Or it may be that the word is used ironically. But this latter does not seem to us to be a good explanation. The चण्डाल seems to be too serious for irony. क्रूरं कर्म यस्य. जात्या— He means:—I am a चण्डाल by caste and as such am supposed to be cruel; but I am really not so. Ar. explains 'महात्मन्निति क्षेपोक्तिरिति केचित्। केचिदितरपक्षिविलक्षणवाचालताविशिष्टत्वात् महात्मन्नित्युक्तमिति। मां क्रूरकर्माणं मत्वा किमेवं ब्रवीषि। न त्वहं क्रूरकर्मा जातिमात्रेण चण्डाल इति। महात्मन्निति क्षेपपक्षे त्वमेव क्रूरकर्मासि यस्त्वं गुरुणा जाबालिपादमूलावस्थानाय बहुशः चोदितोऽपि...हारीतमप्यविज्ञाप्य त्वज्जातिस्मरणवाक्प्रसृतिहेतुभूतप्रसादकरं जाबालिं भगवन्तमप्यननुमान्य स्वेच्छया विनिर्गतस्त्वमेव क्रूरकर्मासि न त्वहम्। अहं जात्यैव चण्डालः त्वं पुनः कर्मचण्डालः इति च ध्वनिः.' लुब्ध greedy for. आमिष...बद्धः—he disposes of the two alternatives suggested by the parrot above in ll. 10–13 (text). पक्वणः the habitation of a चण्डाल or barbarian. Some say that the word is पक्कण and not पक्वण. 'घोष आभीरपल्ली स्यात् **पक्कणः शबरालयः**' इत्यमरः. So a पक्कण was the abode of शबरs (wild tribes like modern Bhils). As hardly any distinction was made in ancient times between शबरs and चण्डालs, the dwelling of चण्डालs also was called पक्कण. मातङ्गक...स्थानः who has taken up his abode on land that is inhabited (प्रतिबद्ध) by चण्डालs. मातङ्गः or मातङ्गकः (मराठी मांग) = चण्डाल. '**चण्डालप्लवमातङ्ग**दिवाकीर्तिजनङ्गमाः।' on which क्षीरस्वामी says 'मतङ्गस्यापत्यमिति पौराणिकाः.' कृतं अवस्थानं येन. कौतुक...वर्तते is a girl full of wonder (*i. e.* wonderful charms). Or the words may mean 'she is of an age that is full of curiosity' *i. e.* she is young and hence curious to see everything. Compare in this latter sense 'किं पुनः **कुतूहलास्पदे प्रथमे** वयसि वर्तमाना:' p. 36 l. 22. प्रथमं वयः early age, youth. उत्पन्नकौतुकात् through the curiosity that rose in her. त्वद्ग्रहणाय for capturing you. पुण्यैः by the merit (accumulated by me in past

lives). प्रापयामि I shall take. बन्धे...प्रभवति it is she (the girl) who has now the power to imprison you or to set you free.

P. 108 l. 24—p. 109 l. 11 अहं तु...अवदम्. शुष्का...शिरसि struck on the head by a thunderbolt in summer. शुष्काशनि *lit.* a dry thunderbolt, a thunderbolt in summer; *i. e.* a thunderbolt when it is not expected at all. Hence शुष्काशनि means 'sudden calamity.' संविग्नः (extremely pained) अन्तरात्मा यस्य. विपाकः = फलम्. अहो...विपाक, Oh, how very terrible is the result of the actions (done in past lives) of me who am unlucky (or sinful). मन्दं पुण्यं यस्य. मया—जातेन, ०संवर्धितेन and ०निवासिना qualify मया. सुरा...जातेन born of Lakshmî whose lotus-like feet are worshipped by the crowns on the heads of gods and demons. सुराश्च असुराश्च तेषां शिरःसु शेखराः (chaplets, crowns 'शिखास्वापीडशेखरौ' इत्यमरः) तैः अभ्यर्चितं चरणसरसिजं (चरणकमलं) यस्याः. नमस्य fit to be saluted. म्लेच्छ...वेशम् entrance into which is avoided from a distance even by म्लेच्छ tribes. परिहृतः प्रवेशः यस्मिन्. Here the author says that चण्डालs were on a much lower level than even म्लेच्छs. The अमरकोश tells us that the किरातs, शबरs &c. were म्लेच्छ tribes. 'भेदाः किरात-शबर-पुलिन्दा म्लेच्छजातयः' इत्यमरः. The word म्लेच्छ occurs even in the शतपथब्राह्मण. म्लेच्छति अव्यक्तं वक्ति म्लेच्छः. The following verse from बोधायन enumerates what were considered to be the characteristics of म्लेच्छs in ancient India. 'गोमांसखादको यश्च विरुद्धं बहु भाषते । सर्वाचारविहीनश्च म्लेच्छ इत्यभिधीयते ॥'. मनुस्मृति X. 51–56 describes चण्डालs, their homes, dress &c. जरन्मा...पोषणीयः I shall have to nourish myself on mouthfuls (कवलः) presented by the hands of old चण्डाल women. Ar. remarks 'जरन्मातङ्गाङ्गनाशब्देन च कामुकत्वव्यक्तिः.' 'ग्रासस्तु कवलः पुमान्' इत्यमरः. क्रीडनीयं a toy, plaything. धिग्जन्म...ते (*lit.*) fie upon your acquisition of a birth *i. e.* your life is quite contemptible. धिक् generally governs a noun in the accusative; but sometimes in the nominative and vocative. यस्य refers to ते = तव. परिणामः = विपाकः fruit or result. प्रथमगर्भ एव in (your) first birth (*i. e.* as पुण्डरीक). Ar. comments 'जन्मत्रयसंभवात् प्रथमगर्भशब्देन पुण्डरीकाख्यगर्भः.' सहस्रधा शीर्णः shattered into a thousand pieces. अशरण...पङ्कजे whose lotus-like feet are a shelter to those people who are without protection. अशरणाः (अविद्यमानं शरणं येषां ते) जनाः तेषां शरणं (रक्षितृ) चरणपङ्कजं (चरकमलं) यस्याः 'शरणं गृहरक्षित्रोः' इत्यमरः. अति...पातात् save me from this great fall into a hell, that is very deep and terrible. तात—addressed to श्वेतकेतु. ०त्राणक्षम able to protect &c. कुलतन्तुमेकम् the single thread of your family. He means:—I am your only child to perpetuate (or continue) your family. परापत्य after arriving here. अभ्यर्थः

नया दीनं यथा स्यात्तथा (अव्ययीभाव) wretched on account of my requesting him.

P. 109 ll. 11—19 भद्रमुख...अगच्छत्. जातिस्मरः one who remembers who he was in a previous life. जात्या by birth. पापस्य संकटात् this danger of incurring sin. धर्मः=पुण्यम्. 'धर्माः पुण्य-यमन्याय-स्वभावाचारसोमपाः' इत्यमरः. अदृष्ट...हेतुः which is the source of happiness, though we cannot see that. अदृष्टश्चासौ सुखहेतुश्च धर्म and अधर्म (पुण्य and पाप) are not directly seen, they are inferred. Or we may explain as 'which is the source of happiness in a future life (*lit.* that is not seen).' दृष्टेऽपि...नास्त्येव and as regards even the present (*lit.* what is seen) there would be no offence at all due to setting me free on your part who are not seen (doing this *i. e.* setting me free) by anyone else. T says 'दृष्टेऽपि दृष्टिगोचरभूते इहापि.' The parrot first showed that the चण्डाल would secure पुण्य by setting him free. But पुण्य is something unseen; one may not care for it, especially if one is likely to suffer in the present by trying to secure merit in the next world. The चाण्डाल may be punished by his mistress for setting free the parrot on which she had set her heart. To this the parrot offers an explanation. He says:—no one is present here; so no one will inform your mistress that you set me free and therefore you will suffer no trouble even in the present by letting me go. प्रत्यवायः impediment; offence; sin. Ar. explains 'दृष्टदुःखमेवास्माकं परिहर्तव्यमिति चेत् मद्ग्रहणं न केनचिद्दृष्टम्। तस्मान्मां मुञ्चतस्तव अपराधश्रावकः पिशुनो न विद्यते तस्मात् तव स्वामिदुहित्रा दण्डदुःखं नापतति.' T says 'स्वामिदण्डहेतुर्दोषः.' विहस्य—he laughed because of the foolish argument of the parrot contained in the clause दृष्टेऽपि च &c. मोहान्ध blinded by delusion. यस्य...नाचरति—This is not a difficult sentence; but the explanations of commentators have made matters worse. This sentence is a rebuke administered by the चण्डाल to the parrot, who tried to induce the चण्डाल to set him free on the plea that no one was in sight. यस्य is to be connected with तव and सः refers to the parrot itself. The translation is:—that person (*i. e.* you, parrot) will not do through fear of another what is improper, (you) who suppose that the five लोकपालs, that are the witnesses of the good and evil actions of men and that exist in your own body also, do not see (you when you do an improper act in a solitary place). The meaning is:—You tell me to do an act which my duty to my master tells me is improper, because I shall not be observed by anyone and will not incur punishment. But you forget that the five लोकपालs see everything that beings (includ-

ing yourself) do even in the most lonely place. From your argument it seems that you will desist from an improper act only if you are seen by some person, that you do not mind the five लोकपालs and that you will do what is improper if no human eye sees you doing it. But I am of a different frame of mind. I hold that the लोकपालs witness everything that a man does even secretly and that I shall not do what my heart tells me is improper even if there is no one to observe what I do. The five लोकपालs are explained by N to be इन्द्र, यम, वरुण, कुबेर and सोम. Ar. explains as the five भूतs (पृथ्वी &c). The लोकपालs are said to be eight. 'सोमाग्न्यर्कानिलेन्द्राणां वित्ताप्पत्योर्यमस्य च । **अष्टानां लोकपालानां** वपुर्धारयते नृपः ॥' मनुस्मृति V. 96. It is not clear why the author takes only five लोकपालs as superintending all the acts of men. We suggest the following tentative explanation. In the well-known verse 'आदित्यचन्द्रावनिलोऽनलश्च द्यौर्भूमिरापो हृदयं यमश्च । अहश्च रात्रिश्च उभे च सन्ध्ये धर्मोऽपि जानाति नरस्य वृत्तम् ॥' only five लोकपालs, viz. आदित्य, चन्द्र, अनिल, अनल and यम are mentioned as knowing all the acts of men; the other three लोकपालs viz. वरुण, इन्द्र and कुबेर are omitted. So in our opinion, the five लोकपालs are आदित्य, चन्द्र, अनिल, अनल and यम. Ar. 'पञ्च लोकपालाः पृथिव्यादीनि पञ्च भूतानि यस्य मते न पश्यन्ति पश्यन्तीति यस्य मूढस्य मनसि न विद्यते इत्यर्थः । सोऽन्यस्य भयादकार्यं नाचरति । न त्वात्मन एव भीत्या । अहं तथा नास्मि । आत्मभीत्यैव अकार्यं नाचरामीत्यर्थः.' T says 'पंच लोकपालाः पृथिव्यादयः.' N draws the following strange meaning from this sentence 'अहं तु पञ्चभिर्विलोक्यमानोऽपि अकृतं करोमीति भावः'. K's explanation is too long for us to quote *in extenso* here. It is much more satisfactory than that of N, though it is not clearly expressed. T's note is not very clear '**यस्य** मम शरीरस्थाः **पश्यन्ति** शुभमशुभं वा कर्म क्रियमाणं पश्यन्ति **अन्यस्य भयात्** अन्यस्य त्वादृशादन्यस्य भयात् कारणभूतात्, अकार्यं स्वाम्यादेशविरुद्धं नाचरेदित्यर्थः.' The suggestion of K to take तवैव as equal to तवेव is unnecessary. तन्नीतोऽसि मया therefore here do I take you to &c.

P. 109 l. 20–p. 110 l. 14. **अहं तु...अपश्यम्**. अभि...मूर्ध्नि as if struck on the head *i. e.* stunned, paralysed. मूक...पन्नः was forced to remain silent, was struk dumb. Nothing remained to be said to the चण्डाल, whose last words were a crushing reply to all that the parrot had advanced. अन्तरा...ध्यायन् revolving in my mind, meditating at heart. प्राण...भवम् I became resolved upon abandoning life. तथा—refers to his being caught in the net. तेन = चण्डालेन. तन्मोचन...दृष्टिः casting my glance forward from the hope of escaping from him. तस्मान्मोचनं तस्य प्रत्याशा तया. Or the words may mean 'from the hope of being released by him' (तेन मोचनं

तस्य प्रत्याशा). आविष्टैः—this and the following instrumentals up to ०चतुरैः (p. 109 l. 27) qualify चण्डालशिशुभिः. आविष्टैः who seemed to be possessed (by ghosts). बीभत्सः विन्यासः येषाम् whose arrangements (of dress &c.) were disgusting. A person who is possessed dresses in a quaint and loathsome way. व्यावृत्तैः who were returning (from a hunting expedition). Ar. reads बीभत्सविन्यासव्यापृतैः (which seems to us preferable) and explains 'बीभत्सकर्मविरचनासु रक्तमांसवसाकर्षणेषु तत्परैः । आविष्टाः उन्मत्ताः बीभत्सं कर्म कुर्वन्तीति प्रसिद्धिः'. आवर्त...भृतैः who were moving on account of the movements of the nets in whirlpools (for catching fish). आवर्तः—र्तकः a whirlpool. आवर्तके आनायस्य (जालस्य) परिभ्रमणं तेन अनिभृतैः (not motionless) चञ्चलैः. 'स्यादावर्तोऽम्भसां भ्रमः' इत्यमरः. 'आनायः पुंसि जालं स्यात्' इत्यमरः. Ar. reads वर्तकापरिभ्रमणनिभृतैः (while Calcutta editions read वर्तकानामुपरिभ्रमणनिभृतैः) and explains 'वर्तकाख्यानां (quail) पत्रिणां परिभ्रमणार्थः (र्थं ?) संक्षिप्तवागुरान्तःस्थित्यर्थं निभृतैर्निश्चलीकृताङ्गैः'. मृगा...व्यग्रैः who were busily engaged in mending (or tying up) old nets that were torn asunder by beasts (or deer). मृगैः (पशुभिः, हरिणैर्वा) अवपाटिता जीर्णा वागुरा ('वागुरा मृगबन्धनी' इत्यमरः) तस्याः संग्रथने व्यग्रैः (व्यापृतैः). उत्त्रुटितः...यस्तैः who were working hard at mending the threads of traps that had been cut away. उत्त्रुटिताः कूटपाशाः (कूटयन्त्राणि) तेषां संग्रथनं गुम्फनं तेन आयस्तैः. Ar. 'कूटपाशा वागुराविशेषाः' हस्त...कोदण्डैः that had in their hands bows on which arrows had been fixed. हस्ते स्थितानि सकाण्डानि (सबाणानि) कोदण्डानि (धनूंषि) येषाम्. 'धनुश्चापौ धन्वशरासनकोदण्डकार्मुकम्' इत्यमरः. प्रास...ग्राहिभिः whose hands seemed terrible on account of lances (प्रासः) and that had taken सेल. प्रासैः (कुन्तैः) प्रचण्डौ पाणी येषाम्. It is difficult to say what सेल means. The Calcutta editions read भल्ल for सेल, which should have been kept in the text. भल्लः a kind of crescent-shaped missile. नाना...कुशलैः who were clever in making various kinds of birds (that catch other birds, fishes &c.) speak. नानाविधाः ग्राहकविहङ्गाः तेषां वाचालने कुशलैः. ग्राहकविहङ्गाः birds (like hawks) that are employed to catch other birds, fishes &c. for their masters. Ar. says 'यान् दर्शयित्वा वनशकुन्तान् गृह्णन्ति ते ग्राहकाः.' कौलेयक ... चतुरैः clever in the setting-on of hounds and in making them run skilfully after game. कौलेयकानां (शुनां) मुक्तिः सञ्चारणं च तयोः चतुरैः. मुक्तिः is explained as 'जीवोपरि मोचनं' by N and as 'यथावसरविमोचनम्' by Ar. Ar. says 'सञ्चारणं नाम मृगानुधावनचातुर्यशिक्षणम्.' 'कौलेयकः सारमेयः कुक्कुरो मृगदंशकः । शुनको भषकः श्वा' इत्यमरः. 'कुले गृहे भवः कौलेयकः' according to the sûtra 'कुलकुक्षिग्रीवाभ्यः श्वास्यालंकारेषु' पा० IV. 2. 96 (The affix ढकञ् is applied to कुल, कुक्षि and ग्रीवा in the sense of 'dog', 'sword' and 'ornament'

respectively. कौलेयकः श्वा कौलोऽन्यः, कौक्षेयकः असिः, कौक्षोऽन्यः). चण्डाल... वेद्यमानम् which was indicated (or pointed out) by the चण्डाल boys who were diverting themselves by hunting in groups (वृन्दशः) in different directions. The presence of the पक्कण was indicated by the fact that even boys were engaged in hunting beasts in different directions. आवेद्यमानम्—this and the following accusatives qualify पक्कणम् (p. 110 l. 14). इतस्ततो...निवेशम् the position of the houses of which, that were screened from view by a dense forest of bamboos, was to be inferred from the rise of smoke smelling of raw meat. विस्रगन्धिः धूमः तस्य उद्गमः तेन अनुमीयमानः सान्द्रेण (निबिडेन) वंशवनेन अन्तरितः वेश्मनां संनिवेशः यस्मिन्. 'विस्रं स्यादामगन्धि यत्' इत्यमरः. Ar. 'वेश्मसंनिवेशः वेश्मस्थापनम्, वंशीवनान्तरितत्वात् धूमेनानुमीयते.' करङ्क...वाटम् the enclosures of which had fences (वृतिः) mostly consisting of skeletons. करङ्कप्राया (करङ्कबहुला) वृतिः यस्य स करङ्कप्रायवृतिः वाटः यस्मिन्. वाटः—टम् enclosure; it may also mean 'garden' or 'road.' In the last case the meaning will be 'the roads of which had fences &c.' करङ्कः=देहारम्भकोऽस्थिपञ्जरः. वाटः—टम्—'वाटो वृत्तौ च मार्गे च वाटी च गृहनिष्कुटे' इति विश्वः quoted by N. अस्थि...कूटम् where the heaps (कूटः) of the sweepings of streets were full of bones. अस्थिप्रायाः अवकरस्य कूटाः (राशयः) यस्मिन्. अवकरः dust or sweepings. 'संमार्जनी शोधनी स्यात्संकरोऽवकरस्तया ॥ क्षिप्ते' (धूल्यादौ) इत्यमरः. 'स्यान्निकायः पुञ्जराशी तूत्करः कूटमस्त्रियाम्' इत्यमरः. उत्कृत्त...जिरम् courtyards in front of the huts of which were full of the mud (कर्दमः) of flesh that was cut up, fat, marrow (of flesh) and blood. उत्कृत्तं मांसं, मेदः, वसा, असृक् (रक्तं) च तेषां कर्दमः बाहुल्येन यस्मिन् तत् ०कर्दमप्रायं कुटीराणां अजिरम् यस्मिन्. 'गृहावग्रहणी देहल्यङ्गनं चत्वराजिरे' इत्यमरः. Ar. 'मांसान्तर्गतास्थिसक्तः सितरूपो धातुः मेद इत्युच्यते, वसा मेदोगतः स्नेहः, अस्रं रक्तम् । एतान्येव कर्दमः । कुटीरास्त्वल्पगृहाः'. आखेट...स्तरणम्—in which the means of livelihood was mostly hunting, where food consisted mostly of flesh, where marrow was mostly used for all purposes for which oil was required, where the clothes were mostly made of raw silk, where the beds were mostly of skins. आखेटकप्रायः आजीवः (means of livelihood) यस्मिन्. आखेटः -टकः hunting. 'आखेटो मृगया स्त्रियाम्' इत्यमरः. 'आखेट्यन्ते प्राणिनः अत्र आखेटः खिट् उत्रासने.' 'आजीवो जीविका वार्ता' इत्यमरः. पिशितप्रायम (मांसबहुलम्) अशनं (अन्नं) यस्मिन्. वसाप्रायः स्नेहः यस्मिन्. कौशेयप्रायं परिधानं यस्मिन्. कौशेयम् silk ('कौशेयं कृमिकोशोत्थम्' इत्यमरः —कोशस्येदं कौशेयम्—from कोश with affix ढञ् according to कोशाड्ढञ्' पा. IV. 3.42). Ar. 'कौशेयानि कृमिकोशोत्थतन्तुनिर्मितानि.' चर्मप्रायं आस्तरणं (bed) यस्मिन्. सारमेय ... क्रियम् where dogs were almost the only attendants, where the conveyances were mostly cows (*i. e.* cows

were yoked to carts or were used for riding), where the highest goal of man was mostly women and wine, where the offerings and worship of deities mostly consisted of blood, where religious rites mostly consisted in offering beasts. सारमेयप्रायः परिवारः यस्मिन्. सारमेयः (सरमायाः अपत्यं) dog. धवलीप्रायं वाहनं यस्मिन्. धवली (also धवला) a white cow. 'वर्णादिभेदात्संज्ञाः स्युः शबलीधवलादयः' इत्यमरः. T "धवलो वृषभः। 'पारौ श्वेते वृषे श्रेष्ठे धवलो **धवली गवि**' इति वैजयन्ती. स्त्रीमद्यप्रायः पुरुषार्थः यस्मिन्. The ordinary goals of human existence are धर्म &c. (see notes p. 196). But in the पक्कण, women and wine were all that the Chandâlas cared for. असृक्प्रायौ (रक्तबहुलौ) देवतानां बलिः (उपहारः) पूजा (अभिषेकादिः) च यस्मिन्. पशूपहारप्राया धर्मक्रिया यस्मिन् आकर...नरकाणाम् as if it were the mine (rich source) of all hells. Hell is supposed to be a disgusting place. As the पक्कण was most loathsome it is said to be the source of all hells. 'खनिः स्त्रियामाकरः स्यात्' इत्यमरः. 'स्यान्नारकस्तु **नरको** निरयो दुर्गतिः स्त्रियाम्। **तद्भेदास्तपनावीचिमहारौरवरौरवाः**॥'. There are said to be 7 नरकs; see ब्रह्मसूत्र 'अपि च सप्त' III. 1. 15. on which शङ्कराचार्य says 'अपि च सप्त नरका रौरवप्रमुखा दुष्कृतफलोपभोगभूमित्वेन स्मर्यन्ते पौराणिकैः'. 'नराः कायन्ति अस्मिन्निति नरकः'. कारणम् the cause or source. अकुशलम् = पापम्. संनिवेशः site, position ; collection. श्मशान is calculated to strike fear. But the पक्कण was most fearful and hence is said to be the site of all the cemeteries in the world. पत्तनम्—city. आयतन...यातनानाम् as if it were the home of all torments (of hell). स्मर्य...भयङ्करम् which struck terror even when merely remembered (and not actually seen). Ar. explains 'लोके भीषणं वस्तु दृश्यमानावस्थायां भीतिकरमेतदत्यन्तभीषणतया स्मर्यमाणभयङ्करम्.' श्रूय...करम् which causes tremor even when it is simply heard. उद्वेगः shaking, alarm. The पक्कण was so terrible that the mere mention of it made people tremble. To make people alarmed, it was not necessary that they should see it. दृश्य...जननम् which produced sin even when it was simply seen. Generally *sin is incurred* by *doing* a thing; but the पक्कण was so much steeped in sin and filth that to see such a blot on the world would have made the spectator partake of a part of its sin. जन्म...जनम् the people in which were dirtier than their birth and actions. They were born in filthy surroundings and their usual actions also were so; but they were far more dirty than this state of things (*viz.* their filthy birth and कर्म) would have led us to suppose. जनतो...हृदयम् where the hearts of the people were more cruel than the people. The meaning is:— They were very filthy people no doubt; but their hearts were far more filthy than one would expect them to be in the case of

filthy persons. लोक...पुरुषम् where all the people had all their practices more terrible than their hearts. निर्घृणतर: सर्वसंव्यवहार: येषां ते निर्घृण...व्यवहारा: समस्तपुरुषा: यस्मिन्. Their actions were far more cruel than the actions of those whose hearts were as cruel as theirs. अविशेषा...स्थविरम् where children, youths and old men conducted themselves in the same way. अविशेष: (अविद्यमान: विशेष: अन्तरं यस्मिन् स अविशेष:) आचार: येषाम् ते अविशेषाचारा: बाल्युवस्थविरा: यस्मिन्. In ordinary society, the actions and pursuits proper to children are different from those proper to youths and old men. अव्यवस्थित...भोगम्—अव्यवस्थित: (not fixed) गम्यागम्याङ्गनानां (सेव्यासेव्यस्त्रीणां) उपभोग: यस्मिन्. गम्या fit to be approached (with carnal desires); suitable for co-habitation. अपुण्यकर्मणां एक: (केवल:) आपण: (market)—which was the sole market for sin (*i. e.* sin was to be had in any quantity here alone). 'आपणस्तु निषद्यायां विपणि: पण्यवीथिका' इत्यमर:.

P. 110 l. 15–p. 112 l. 10. **दृष्ट्वा च...नात्याक्षम्.** नरक...करम् that would cause agitation (or tremor) even to one who dwells in hell. The पक्कण was more loathsome and terrible than even hell itself. समुत्पन्ना घृणा (जुगुप्सा) यस्मिन् in whom disgust was produced. 'जुगुप्साकरुणे घृणे' इत्यमर:. अपि नाम mean 'would that,' how much I hope that.' उत्पन्ना करुणा यस्याम्. न...चरिष्यति (I hope) that she would not act as is in keeping with her birth (as a चाण्डाल girl). The parrot means:—to set me free would be out of keeping with the usual acts of चण्डालs of whom the girl is one. भविष्यन्त्ये...पुण्यानि—understand अपि नाम before भविष्यन्ति—would that I had such merit in store. He means that he cannot hope to be set free by the चाण्डाल girl unless he has in store great merit (पुण्य) accumulated in previous lives and ardently wishes that such were the case. न...कुर्याम्—here also supply अपि नाम before न—Is it likely that I may not have to stay here even for a moment. Or न...कुर्याम् may be explained in another way. '(If I were so fortunate as to be released by her, if I possess so much पुण्य), then I shall not stay here even for a moment. कृता आशंसा येन who engaged in such hopes. तदा...वेषायै who was at that time of an ugly appearance and dress. दुर्दर्शनौ आकार: वेषश्च यस्या:. तदा—at the time when the parrot was caught and presented to her. We shall know further (p. 112 ll. 12–14) that the चण्डाल girl transformed later on everything belonging to her. प्रणम्य is to be connected with ०वेषायै. पुत्रक—the चण्डाल girl was really श्री, the mother of the parrot, as we shall know later on (p. 113 l. 2). व्यपनयामि I shall remove.

कामचारित्वम् doing what one likes (without regard to consequences). This specially refers to the fact that the parrot (पुण्डरीक-वैशम्पायन) left the hermitage of जाबालि, though ordered by श्वेतकेतु to stay with the sage till a religious rite was finished. धावमान... नीते—this and the following locatives qualify दारुपञ्जरे—brought by चण्डाल boys that ran (to fetch it). अर्धा...नद्धे that was fastened (अवनद्ध) with straps of cow-hide that was half-dried, hairy and stinking. अर्धश्यानं लोमशं (hairy) दुर्गन्धि च गोचर्म तस्य वध्रिकाभिः अवनद्धे. लोमश (from लोमन् with affix श) according to 'लोमादिपामादिपिच्छादिभ्यः शनेलचः' पा० V. 2. 100. Ar. 'वध्रिका चर्मपट्टिका.' दृढ...पात्रे in which vessels made of wood for eating and drinking were firmly tied. दृढबद्धानि दारुमयानि पानभोजनपात्राणि यस्मिन्. मनाक् (a little) उद्घाटितं (opened) द्वारं यस्य तस्मिन्. दारुपञ्जरे in a wooden cage. समं...क्षिप्य having thrown me (in the cage) together with my dreams of seeing महाश्वेता. He means that being imprisoned, no hope remained of seeing महाश्वेता; all his expectations of being able to see महाश्वेता by flying northwards thus became vain dreams. अर्गलितं (bolted, shut) द्वारं यया. यथा introduces her very words. अत्र in this place (पक्कण). निर्वृतः calm, happy. **P. 111.** संरुद्धः confined. आवेदिता आत्मनः अवस्था येन who (I) told her my condition (*i. e.* my flying towards the north out of my love for महाश्वेता). मुक्तये विज्ञापयाम्येनाम् If I were to request her to release me. य...भवति that very quality of mine, which becoming a fault resulted in my imprisonment, would be supported by me. गुणः refers to the fact that the parrot spoke like human beings. The parrot thinks that he was caught by the girl because he spoke well. The person who caught him told him so (p. 108 ll. 19-21 text). So he thinks that by requesting her he would only confirm popular report. साधु...ग्राहितः I was caught by her for the very reason that I spoke well. का...पीडा what pain can she feel on account of the pain I suffer from being imprisoned? He means that she cannot sympathise with him. नाहमस्यास्तनयः—there is dramatic irony here. The parrot does not know that he is really the son of the चाण्डाल girl. But the readers who have guessed from the tenor of the story that he is her son will smile when the parrot says 'नाहमस्यास्तनयो' &c. अथ... तिष्ठामि if I were to remain silent. तत्रापि even in that case. शाठ्यप्रकुपिता enraged by my roguery (in refusing to speak even when I was known to speak so well). इतो...माम् she may reduce me to a condition worse than this. नृ...रियम् for this is a caste that is most cruel. He refers to her being born

of चाण्डालs. अथवा...मिश्रिता Or it would be preferable even if I were reduced to a condition worse than this to (pollute my speech by) talking (*lit.* mixing) with chandâlas. गृहीतं मौनं येन तम् (माम्). निर्वेदात् through despair (of hearing me speak, for which she had me caught). Ar. "निर्वेदात्कौतुकविनाशजाताद्वैराग्यात्। निर्वेदो वैराग्यम्। 'सर्वसाम्यमनायासः सत्यवाक्यं च भारत। निर्वेदश्च विवित्सा च पञ्च मोक्षस्य हेतवः॥' इति महाभारते." वदंस्तु.. मया—Ar. 'वदामि चेन्मदालापश्रवणकौतुकान्न मोक्तव्य एवास्मि.' दिव्यलोकभ्रंशः falling from divine worlds. This refers to his being पुण्डरीक, the son of श्वेतकेतु. मर्त्यलोके जन्म— this refers to his being born as वैशम्पायन. सर्व...दोषः all this is the fault of my not having restrained my senses *i. e.* all this is due to the fact that I did not restrain my mind and other senses. अनियतानि इन्द्रियाणि यस्य सः अनियतेन्द्रियः तस्य भावः °द्रियत्वम्. तत्कि...यमयामि therefore what of speech alone, I shall curb all my senses. It would not be sufficient to hold his tongue alone. He fell from the highest position to the lowest not because he did not hold his tongue, but because he did not keep under control all his senses. So to prevent further degradation it was necessary to check all organs. आतर्ज्यमानः threatened. आहन्यमानः being beaten. त्रुट्यमानोऽपि though my feathers were torn away. चीत्कारम्—an onomatopoetic word-the cry of birds and some animals. उपनीते पानाशने when water and food were brought near me. अनशनेन by fasting. अत्यवाहयम् passed. अति ...हृदये च when the time for taking food passed away and when my heart was sorely pained. अप्रतिपन्नः तेषाम् उपभोगः येन who refused to partake of them (the fruits and water). आरोपिते लोचने यया who fixed her eyes on me. स्निह्यन्तीव as if full of affection (for me). क्षुत्पिपासा...संभवत्येव it is impossible that birds and beasts, whose minds are destitute of discrimination, should not, when troubled by hunger and thirst, make use of articles of food when they are brought to them. निर्विचारा चित्तवृत्तिः येषाम्—she means that birds cannot discriminate as to the food they should take and the persons from whom they should take. एवंविधः of this sort *i. e.* who refuses to take food touched by चण्डालs. भोज्या...कारी who makes a distinction between things fit to be eaten and not fit to be eaten by you. पूर्व...स्मरः recollecting your former births. अस्मदीयं belonging to us (चाण्डालs). परि—हृ to avoid. किं वाऽभक्ष्यम् what indeed can be unfit to be eaten. यन्न भक्षयसि On account of which you do not eat (what I bring). ईदृशं कर्म कृतम्—she refers to his action in loving महाश्वेता and being cursed by her. ईदृशम् कर्म such actions

as caused him to fall into the hands of चण्डालs. येन—the first येन in l. 25 refers to शुक; and the second to कर्म. स...चारयसि what further will you think *i. e.* it is now useless to think over this. प्रथममेव...स्थापितः you did not in the beginning judge what was proper or improper for you. अधुना...दोषः you would now incur no sin by acting according to the birth which is secured to you by your actions (in a former life). येषां च...हितम् as regards even those (*i.e.* human beings) who are subject to restrictions (नियमः) concerning things fit to be eaten and not fit to be eaten, the S'astra does lay down that life should be saved by them in times of calamity even by the use (उपयोग) of forbidden food. तावद्विहितम् = विहितमेव. तावत् is used in the sense of 'emphasis'. यावत्तावच्च साकल्येऽवधौ मानेऽवधारणे' इत्यमरः. **P. 112.** विहितम् allowed by शास्त्र. When life was in danger, the sacred books of ancient India allowed even Brahmins to subsist on anything they could get. Note 'सर्वान्नानुमतिश्च प्राणात्यये तद्दर्शनात्' ब्रह्मसूत्र III. 4. 28 which refers to the story of उषस्ति चाक्रायण (छान्दोग्योपनिषद् I. 10) who ate उच्छिष्ट कुल्माषs in a famine. Compare मनुस्मृति 'जीवितात्ययमापन्नो योऽन्नमत्ति यतस्ततः। आकाशमिव पङ्केन न स पापेन लिप्यते ॥" X. 104 (The following four verses refer to अजीगर्त who was about to kill his son in a famine, वामदेव who wished to eat श्वमांस, to भरद्वाज, to विश्वामित्र who was about to eat श्वमांस from a चण्डाल). त्वादृशस्य = पक्षिभूतस्य. यादृशेन ...त्पद्यते by which a suspicion of its being food fit for चण्डालs alone can arise. Ar. 'किं च यादृशे वस्तुनि चाण्डालाशनशङ्का समुत्पद्यते ईदृङ्मधुमांसादिकं वस्तु तवाहाराय नोपनीतम्।'. ततोऽपि = चाण्डालेभ्यः अपि. प्रतिगृह्यन्ते एव are accepted (by people). पानीय...कथयति people say that water when it falls on the earth even from the vessel of a चाण्डाल is pure. Compare मनु० '**आपः शुद्धा भूमिगता** वैतृष्ण्यं यासु गोर्भवेत्। अव्याप्ताश्चेदमेध्येन गन्धवर्णरसान्विताः ॥' V. 128. पातय् to kill. चाण्डाल...वचसा by her words that were not in keeping with her birth in a चाण्डाल family. विवेकः her power of discrimination 'गुणदोषविभागकौशलं विवेकः.' तथेति प्रतिपद्य having accepted (her advice) by saying 'let it be so.' शापनिघ्नः under the influence of a curse. निघ्न is used in the sense of अधीन (in the hands of) '**अधीनो निघ्न** आयत्तः' इत्यमरः. घृणा = जुगुप्सा—my disgust for (my life, or with staying there). जीविततृष्णया from my desire to live. क्षुत्पि...शमाय for quenching my thirst and hunger.

P. **112** ll. **11-19** **एवमति...एवेति.** उन्मीलिते लोचने यस्य who opened his eyes (after waking up from sleep). कनकपञ्जरे—the wooden cage (p. 110 l. 26) was transformed into a golden one. यादृशी...दृष्टैव your majesty has seen what sort of a girl she is (*i. e.* how beautiful she is). Ar. seems to have read with N

०दारिकामीदृशीम् and explains 'ईदृशीं पूर्ववदविकृतवेषां, अतिसुन्दरीमित्यर्थः.' देवेनापि—this is addressed by the parrot to king शूद्रक (चन्द्रापीड—चन्द्र) to whose presence the चाण्डाल girl had been admitted together with the parrot. अमरपुरसदृशम् like a city of the gods. अपगतः चाण्डालेषु वसत्या संवेगः यस्य whose uneasiness at residing among चाण्डालs was removed. कुतूहलात् out of curiosity. प्रष्टुकामः desirous of asking. यावन्न...याता no sooner did I give up my silence than she came to your Majesty's feet with me. किमर्थ... ख्यापिता for what purpose she declared herself to be a चाण्डाल girl. देव इव like your Majesty (शूद्रक). अनपगतं कुतूहलं यस्य whose curiosity is not removed *i. e.* who is eager to know.

Here ends the story which the parrot brought by a चण्डाल girl before king शूद्रक narrated to the latter. Almost all the entangled threads of the narrative due to curses and counter curses have been so far brought together and the few points in the story that need explanation will be clear in the next few pages. The king asked the parrot many questions (see p. 19 of Peterson's ed.) 'अपनयतु नः कुतूहलम्, आवेदयतु भवानादितः प्रभृति कार्त्स्न्येन आत्मनो जन्म कस्मिन् देशे। का माता कस्ते पिता। कथं वेदानामागमः। कथं शास्त्राणां परिचयः।...कथं पञ्जरबन्धनम्। कथं चण्डालहस्तगमनम्। इह वा कथमागमनमिति.' The parrot in the course of his long story answered all these questions, except the last (*viz.* for what purpose he was brought to the king), which would be explained by the चाण्डाल girl.

P. **112** l. **21**—p. **113** l. **15** **राजा तु...उदपतत्.** राजा=the king शूद्रक. समुपजातं अभ्यधिकं कुतूहलं यस्य. तदाह्वानाय to call her (the चाण्डाल girl). तया by the doorkeeper. उपदिश्यमानः मार्गः यस्यै to whom the way was pointed out (by the doorkeeper). ऊर्ध्वस्थितैव remaining standing. Or it may mean 'who remained unsupported in the space' *i. e.* she, being a goddess, did not touch the ground. Compare the description of the gods who came disguised as नल to the स्वयंवर of दमयन्ती 'साऽपश्यद्विबुधान्सर्वानस्वेदान् स्तब्धलोचनान्। अम्लानस्रग्रजोहीनान् **स्थितानस्पृशतः क्षितिम्॥**' वनपर्व chap. 57 v. 25. राजा...धाम्ना who dazzled the king by her lustre. प्रागल्भ्येन boldly. रोहिणीपते Oh moon, the husband of रोहिणी. The 27 नक्षत्रs अश्विनी, भरणी, कृत्तिका, रोहिणी &c are said to be the wives of the moon, of which रोहिणी is the moon's favourite. तारारमण the husband of the नक्षत्रs. कादम्बरी...चन्द्र you who are the moon causing delight to the eyes of कादम्बरी. King शूद्रक was the moon in his second birth, the first being that of चन्द्रापीड. अस्य दुर्मतेः—

refers to the parrot (वैशम्पायन—पुण्डरीक). अत्रापि जन्मनि in this birth also (as a parrot). निषिद्धोऽपि पित्रा (श्वेतकेतुना)—see p. 106 ll. 4–5. काम...न्धः blind through the passion of love. वधूसमीपं refers to महाश्वेता. तथा *i. e.* पितुराज्ञामुल्लङ्घ्य. सर्वं...निवर्तते everyone proceeding through immodesty (or rashness) does not return (to the right path) until he has cause to repent. यथा...मस्य such remedies should be adopted as would cause him to repent (of his actions). अस्य refers to the parrot. विनयाय to teach him, for the sake of discipline. इदं refers to the पक्कण and its accessories. तत्कर्म that religious rite (which was to confer never-ending life on पुण्डरीक). शापा...वर्तते it is now time that the curse should cease. शापा...यम् I brought him near you with the idea that you should both enjoy happiness at the same time when the curse would end. अत्रापि...हाराय the reason why I declared myself to be a चाण्डाल (girl) by caste was for the purpose of avoiding the contact of the people. Her meaning is:—if she, a goddess, had been born in any other जाति (say of a ब्राह्मण or क्षत्रिय) she would have had to mix with all sorts of people. As a चाण्डाल girl, she would be avoided by other people and thus her purpose of avoiding contact with other people would be easily effected. सममेव together, at the same time. जन्म...परित्यज्य giving up these bodies that abound in births, old age, diseases, death etc. °सुखम् is the object of अनुभवताम्. रणतां भूषणानाम् आरवः तेन बधिरितं अन्तरिक्षं यथा स्यात्तथा in such a way as to deafen the sky by the noise of her jingling ornaments. उत्फुल्लैः लोकलोचनैः उद्वीक्षिता looked at by the dilated (wondering) eyes of people. क्षितेः from the earth.

P. 113 l. 16–p. 115 l. 6 **अथ राज्ञः...वैशम्पायनस्य च.** संस्मृतं जन्मान्तरं येन who remembered his previous birth (as चन्द्रापीड). वैशम्पायनः आख्या (name) यस्य स वै०...ख्यः. दिष्ट्या...सञ्जातम् it is fortunate that the termination of the curse of us both took place at the same time. Read तुल्यकालम् for तुल्यकालक्षयम्. तुल्यः कालः यथा स्यात्तथा (अव्ययीभाव). अभिदधतः qualifies राज्ञः. आकर्णाकृष्टं कार्मुकं येन who drew his bow to the ear (*i. e.* to the fullest possible extent). मकरकेतुः = मदनः. अग्रतः...कृत्वा placing कादम्बरी in front as his best (surest) missile. प्रतिरोधकः a robber, one who waylays, an enemy. Ar. 'प्रतिरोधको नाम पथिकजनप्रहारी चोरः.' निरुद्धाः सर्वाः आशाः (hopes; quarters) येन who obstructed all hopes (of the continuance of his life without कादम्बरी); or 'who precluded all possibility of his entertaining other longings (other than for कादम्बरी).' Ar. 'निरुद्धेतरवाञ्छः.' अन्तरा in the heart. पदं चकार placed his foot, *i. e.* influenced him. The whole sentence means that शूद्रक remem-

bered कादम्बरी and began to feel an intense longing for her. The words from आकर्णाकृष्ट...पदं चकार apply to the robber also. The robber draws the string of his bow to the ear in shooting, he obstructs all the quarters *i. e.* prevents his victim from going in any direction. He places his foot on the road (अन्तरा) to deprive the traveller (his victim) of his life. तत्पदा...करणम् his heart as if excited by the fact of cupid setting his foot there took shelter with कादम्बरी. तस्य (कामस्य) पदं तेन आक्रान्तिः तया निर्वासितम्. तत्पदाक्रान्ति refers to the words अन्तरा पदं चकार in the preceding sentence. One whose place is usurped by another and who is exiled from that place seeks shelter elsewhere. Cupid occupied चन्द्रापीड's heart and therefore it is said to be exiled from its place and seeking shelter elsewhere (*i. e.* with कादम्बरी). The meaning of the whole is:—his heart went out towards कादम्बरी and became full of love for her. तन्मार्ग...मरुतः his breaths as if afraid of being struck by his (cupid's) arrows, being as if full of life, went out leaving his body. He began to heave hot sighs through the intense working of love. The poet fancies that the breaths that naturally came out of the nostrils left him because they were afraid of the arrows of cupid. अजडाः—Only sentient beings can think of leaving a place out of fear. Hence the breaths are called अजडाः (not lifeless *i. e.* sentient). तद्बाण...शरीरम् his body that had grown unsteady shook as if beaten by the wind produced by the feathers of his (cupid's) arrows. तस्य बाणानां पक्षाः (feathers on each side of an arrow) तेषां वाताः तैः आहतम्. His body had tremor due to the deep emotion of love. This the poet fancies as due to the strong wind caused by cupid's arrows. कम्प is one of the 8 सात्त्विकभावs 'स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः। वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः॥.' तच्छर...जायत his body had hair standing on end, being languid (अलस) through the weight of the points of his (cupid's) arrows. His body had रोमाञ्च (another सात्त्विकभाव) due to the operation of love. The रोमाञ्च looked like the points of arrows sticking in the body. उत्कण्टकिनी covered with रोमाञ्च; thorny. तद्विशिख...ससर्ज his eyes shed tears, as if they (eyes) were covered (रूषित) with the dust of his arrows (विशिखः). When dust enters our eyes, tears come out. Shedding tears (one of the सात्त्विकभावs, see अश्रु in the verse quoted above) is due to the intense working of love. The arrows of cupid being flowers, their pollen may be said to enter the eyes of the person whom cupid hits. मदन is said to be कुसुमेषु 'शम्बरारिर्मनसिजः कुसुमेषुरनन्यजः' इत्यमरः. आ...यासीत् the beauty

of his face at once became pale. This is another सात्त्विकभाव (वैवर्ण्य). तद्धनु...भवत् his eyes, as if alarmed by hearing the twanging (ध्वानः) of the string (गुणः) of his (cupid's) bow, had a third part of them contracted through the pangs of the heart. हृदयस्य वेदनया आकूणितः (a little contracted) त्रिभागः (तृतीयो भागः) यस्य. When one suffers intense pain, one contracts one's eyes. So the king शूद्रक contracted his eyes slightly through the torment of love. One who is frightened by hearing a terrible noise shuts his eyes. K explains ०त्रिभागं as 'three parts of which etc'. This seems to us to be wrong. We should like to know in how many parts the eye was to be divided out of which three were contracted. Compare a similar expression in the पूर्वभाग 'मदनशरशल्य**वेदनाकूणितत्रिभागेन**' (p. 165 l. 15 of P). अन्त...शोषमगात् his tender (sprout-like) lip became dry, and was quivering as if being overwhelmed with the smoke of the fire of love that was about to blaze in his heart. Smoke indicates the existence of fire and floats about with the wind. His lip was quivering and dry through the सन्ताप of love. The quivering lip resembles floating smoke. A thing becomes dry by heat. So the poet fancies that the quivering dry lip was as if overwhelmed etc. P. **114**. तत्ताप...पतत्—ताम्बूल (the preparation of betel-leaves, betel-nut, catechu and chunam) fell from his mouth being tasteless (विरस) on account of the heat (fever) of love, as if it (ताम्बूल) were his heart full of राग (love; redness) squeezed out (by cupid). Fever makes all things tasteless. The fever of love caused him to throw out from his mouth the ताम्बूल that was now tasteless. The ताम्बूल was red. So the poet fancies that it was his heart (which was सराग like ताम्बूल) that was squeezed by मदन and thrown out. आर्द्रस्य...स्वेदः perspiration came out of his limbs who was being burnt (by love) as if it were the exudation of wet (not dried) wood that was being burnt. When wet fuel is burnt, some juice is exuded on its out-side. मदन...जायन्त his limbs became helpless in that very moment (*i. e.* at once) as if they were nailed (*i. e.* completely over-powered) by the arrows of cupid. कादम्बरीं...यास्यमानस्य to him (शूद्रक) who was being troubled by Cupid with reference to कादम्बरी. पुरस्कृत्य *lit.* having placed in front *i. e.* with regard to. तदवयव...भवन् things that, though (ordinarily) able to remove heat (love torment), were conquered (surpassed) by the splendour of her (कादम्बरी's) limbs and form, became useless to him (could effect nothing as regards him). The

things mentioned below such as कमलs, camphor &c. are usually capable of removing ताप. कादम्बरी's limbs surpassed all those things in their qualities. And as he (शूद्रक) was being troubled by cupid with reference to का०, these things (कमलs &c.) could do nothing to remove his ताप caused by कादम्बरी, as they had been defeated by her as it were. तथा हि to illustrate (what was said in the preceding sentence). कमल...पादेन understand निर्जितानि (or निर्जितं, निर्जिताः or निर्जितः as the case may be) after ०किसलयानि and in each of the following clauses. कमल...पादेन *i. e.* her hands and feet were more delicate than even the tender leaves of lotuses. पाणी च पादौ च पाणिपादम् (समाहारद्वन्द्व) according to 'द्वंद्वश्च प्राणितूर्यसेनाङ्गानाम्' पा. II. 4. 2. कुवलय...दृष्टया *i. e.* the glances of her eyes the pupils of which were dark-blue were more charming than a garland of कुवलयs (that are blue). मणिदर्पणाः कपोलेन (निर्जिताः)—*i. e.* her brilliant and fair cheek surpassed in purity and lustre even the mirrors made of jewels. मृणालानि...लतिकया—*i. e.* her creeperlike arm was more delicate than lotus-fibres. शशाङ्क...मयूखैः—the rays issuing from her fair and bright nails were more charming than the rays of the moon. घन...प्रभया—her radiant smile was purer than the powder of camphor (घनसारः). Smiles are poetically represented as white. '**घनसारश्चन्द्रसंज्ञः** सिताभ्रो हिमवालुका' इत्यमरः. क्षीरस्वामी says 'घनस्येव सारोऽस्य शैत्यात् सिताभ्रत्वाच्च.' मुक्ता...किरणैः the rays of her (white) teeth were superior in purity and brilliance to strings of pearls. अमृत...मुखेन—her face was more charming than the moon. ज्योत्स्ना लावण्येन her fair complexion surpassed moonlight. See notes on लावण्य above (p. 239). मणि...नितम्बेन-वेदिका a raised seat, a quadrangular open shed. क्षीरस्वामी explains 'दारुपरिष्कृता चतुरस्रा विश्रान्तिभूः'. कुट्टिमः—मम् pavement. Both of them are cool and expansive. नितम्बः Buttocks of a woman. '**पश्चान्नितम्बः स्त्रीकट्याः** क्लीबे तु जघनं पुरः' इत्यमरः. एवं च विहत...वैशम्पायनस्य च (p. 115 l. 6)—the principal sentence is एवं च...आप्तपरिजनेनोपचर्यमाणस्यापि (p. 115 l. 4) झटित्येवारुरोह परां कोटिं कामानलो राज्ञ एव तुल्यावस्थस्य महाश्वेतोत्कण्ठया...वैशम्पायनस्य च. विहत...प्रक्रियस्य—this and the following genitives up to कुर्वतः (p. 114 l. 20) qualify अस्य (शूद्रकस्य) l. 19. विहत...क्रियस्य (विहता सर्वा बाह्या प्रक्रिया यस्य) all whose outward acts had come to an end *i. e.* he ceased doing the duties towards his ministers, subjects &c. that are to be done by a king. हृदये...विनोदस्य to whose heart all other means of diversion (other than thoughts about कादम्बरी) afforded no pleasure. असुखायमानाः सकलाः अन्यविनोदाः यस्य. तामेव = कादम्बरीमेव. अभिध्यायतः—उत्कण्ठापूर्वकं स्मरतः-who thought of her with longing.

उत्प्रेक्षमाणस्य who pictured to himself her image. तामेवालपतः who conversed with her alone. तां प्रकोपयतः who provoked her. तामनुनयतः who reconciled her (after provoking her). केलिं = क्रीडां. The poet first describes that king शूद्रक left off all his usual royal duties and thought of nothing but कादम्बरी. When his imagination had become heated by ever dwelling upon her, he pictured her to be present near him and supposes himself to have done all those things which would have been done by him if she had been actually present. When his highly wrought emotion reaches a climax, the king falls a helpless victim to it and faints away. मुक्त...क्रियस्य who left off all actions other (than those just described, such as केलि &c.). दिवा...लोचनस्य who did not open his eyes even by day. He had closed his eyes on account of his intense working of love. He could not open them even by day, when all persons open their eyes. सुहृ...भाषयतः he did not talk even with his friends (because his mind was absorbed in thoughts about का०). कार्यो...जानतः who did not know even those who came to him on business. अनमस्यतः geni. sing. of *pr. p.* of नमस्यति with अ (negative particle) prefixed. नमस्यति means 'पूजयति' and is a denominative verb formed from नमस् according to 'नमोवरिवश्चित्रङः क्यच्' पा. III. 1. 19 (the affix क्यच् is applied to नमः, वरिवस् and चित्र in the sense of पूजा, परिचर्या and आश्चर्य respectively). धर्मक्रिया religious rites. सुखादप्यनर्थिनः who did not desire for any (other) happiness (than union with का०). सुखेन (which is the reading of T) is what we expect in place of सुखात्. Compare 'चन्द्रापीडदर्शनेनैव चाहमर्थी न मृत्युना' p. 39 l. 1. above. दुःखा...विजमानस्य who was not disgusted with even the trouble (that he was undergoing for का०). अपेतलज्जस्य who was destitute of the sense of shame (bashfulness). अपेता (अपगता) लज्जा यस्य. आत्मन्य...स्नेहस्य who had no affection even for his own self (body). Being absorbed in thoughts about कादम्बरी, he did not care even for his own body. विगलितः स्नेहः यस्य. किं बहुना what is the use of saying more; to be brief, in short. कादम्बरी...द्यमस्य who made no effort even for his union with कादम्बरी. अविद्यमानः उद्यमः यस्य. This is the climax in the author's description of शूद्रक's state. He had grown so languid by his love torment that he was incapable of making any effort to reach का० even if she had been near. Ar. explains very clearly 'किं बहुना कादम्बरीसमागमेप्यनुद्यतस्य अत्युक्तिरेषा (this is an exaggeration)। न परमार्थः (reality)। अस्य अलसता तावदीदृशी। एषा कादम्बरी द्वारि तिष्ठतीत्युक्तेऽपि अनुत्साहिन इत्यर्थः.' केवल...कुर्वतः who as if simply practised himself in ab-

andoning life under the guise of frequently falling into a swoon. The meaning is:—he frequently fainted through the excitement caused by his strong emotion; this is fancied as the practice of preparing oneself for dying, as the latter is but one step further to fainting. योग्या exercise or practice. Compare for the use of योग्या 'अपरः **प्रणिधानयोग्यया** मरुतः पञ्च शरीरगोचरान्' ॥ रघु० VIII. 19 where मल्लिनाथ quotes the विश्वकोश 'योग्याभ्यासार्कयोषितोः'. विहस्ते... करणेन—In this and the following two clauses, there is the figure of speech called विरोध. This and the following instrumentals up to ०दानोद्यतेन (p. 115 l. 3) qualify आप्तपरिजनेन. विहस्ते...करणेन— who (attendants), though विहस्त, had taken in their hands various (cooling) materials. विहस्त (1) without hands (विगतौ हस्तौ यस्य); (2) ('विहस्तो व्याकुलः प्रोक्त इति हलायुधः' T) bewildered (by the state of the king). If they were विहस्त (without hands), they could not have taken in their hands various materials. The contradiction is removed by taking the second meaning of विहस्त. प्रतिपन्नानि विविधानि उपकरणानि येन. '**विहस्तव्याकुलौ समौ**' इत्यमरः. Explain the remaining विरोधs similarly. गलित...ननेन though they shed tears, their faces were dried up. गलितं नयन—पयः यस्य. उच्छुष्कं आननं यस्य. Their mouths were dry through worry. Ar. 'गलत्पयस उच्छुष्कत्वं न संभवतीति विरोधाभासः.' मुषित...परेण who, though there was no room for saying anything (as शूद्रक's death was due to a curse), were engaged in abusing वैशम्पायन. मुषित... काशेन has two meanings; (1) who had no reason to abuse; (2) who had no time to speak to one another (as they were engaged in serving the king in different ways). मुषितः वचनस्य अवसरः येषाम्. आक्रोशः (दूषणम्) abuse, censure. They thought that it was the narrative told by the parrot (whose name was वैशम्पायन) that produced the great change in शूद्रक and therefore he was the author of all the evil. Ar. explains 'मुषितवचनावकाशेनापि शापसंभृतत्वाद्विरहदोषस्य वक्तव्यं न विद्यते। तथापि वैशंपायनोऽयमस्माकं विनाशायागत इत्याक्रोशपरेण'. अनवरत...चर्चेण that ceaselessly spread sandal paste (on शूद्रक's body) from the feet (upwards). In this and the following clauses, the author describes the cooling remedies adopted by the attendants of शूद्रक. विकीर्णा चन्दनचर्चा येन. चरणतले निवेशितं (placed) आर्द्रं अरविन्दिनीदलं (कमलिनीपत्रम्) येन. करार्पि...खण्डेन who placed in his (शूद्रक's) hands pieces of ice (तुषारः) that were uneven on account of the powder of camphor (with which the pieces of ice were covered). करे अर्पितं कर्पूरक्षोदेन दन्तुरं तुषारस्य (हिमस्य) खण्डं येन. दन्तुर means 'uneven, having ups and downs, undulating.' 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिपु' इति मेदिनी. हृदये विनिहितः (placed)

हिमेन आर्द्रः हारदण्डः (a long and big necklace of pearls) येन. कपोलतले (underneath the cheek) स्थापितः स्फटिकमणिदर्पणः येन. ललाट... मणिना who applied (घटित joined) to his broad forehead the moonstone. ललाटतटे घटितः चन्द्रमणिः (चन्द्रकान्तमणिः) येन. अंसदेशे अवस्थापितं (placed) मृणालनालं (lotus stalk) येन. कदली...वाहिना who carried fans made of plantain leaves. कदलीदलानां व्यजनं वहतीति ०वाहिन् तेन. आनर्ति...वृन्तेन who moved the fans to and fro. आनर्तितं (made to dance) तालवृन्तं येन. जला...चारिणा who set in motion winds from wet clothes (जलार्द्रा ; see notes (p. 202) on जलार्द्रिका above. जलार्द्रा (वस्त्रखण्डः) तस्याः अनिलः तं सञ्चारयतीति ०सञ्चारिन् तेन. कुसुम...कुलेन that were busy in preparing beds (तल्पं) with flowers. कुसुमैः तल्पानां कल्पनं (विरचनं) तस्मिन् आकुलेन. धारा...र्तिना who were (merely) fatigued by setting in working order the water-machines (or fountains) in the shower-house. This means :—the attendants were simply fatigued in setting in motion the fountains, but there was no corresponding diminution of the king's torment. धारागृहस्य जलयन्त्राणि तेषां प्रवर्तनेन आहृता (उत्पन्ना) आर्तिः यस्य. धारा...र्तिना may be interpreted in another way also 'who only partially removed the torment of the king by setting in motion &c.' In this case we shall have to dissolve 'धारा...प्रवर्तनेन आ ईषत् हृता (दूरीकृता) आर्तिः (शूद्रकस्य पीडा) येन.' But this is not a good meaning, as the poet wants to show that nothing could alleviate the torment of the king. मणि...हस्तेन whose fingers were employed in washing the jewelled pavement. मणिकुट्टिमस्य क्षालने अग्रहस्तः येषाम्. The pavement was washed to make it cool to the touch whenever the king touched it or walked on it. अग्रहस्तः is a कर्मधारयसमास. अग्रं चासौ हस्तश्च. But हस्ताग्रम् is a षष्ठीतत्पुरुष. Compare वामन's काव्यालंकारसूत्र 'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्' V. 2. 20. **P. 115.** सजल... संभ्रान्तेन who were agitated (*i. e.* in a hurry) in scattering heaps of lotuses offered in worship together with their filaments full of water. सजलाः किञ्जल्काः (केसराणि) येषां तानि सजलकिञ्जल्कानि जलजानि (कमलानि) तेषां उपचारार्थं प्रकरः (heap) तदर्थं संभ्रान्तेन. उपचारः worship; offering of flowers as worship. It was usual to offer flowers on pavements in token of worship or homage. Or उपचार may mean 'remedy, treatment, medicine.' Then the meaning will be 'who were busy in spreading heaps of lotuses as a (cooling) treatment.' ०जलजानां उपचाराय प्रकरः &c. शिशिर...दक्षेण who were careful in looking after the inside of cool cellars (भूगृहं). T 'भूगृहं भूमेरभ्यन्तरे कल्पितं गृहम्.' उद्यान...हारिणा who removed his torment by sprinkling (water) on the thick bower of creepers on the bank of the wells in the garden. मलयज...दानोद्य-

तेन that were busy in giving attention (अवधानं) to sandal juice, water cooled with camphor and resorting to moonlight (as remedies for removing love torment). चन्द्राश्रयः may also mean 'चन्द्रशाला'—a room on the top of the house (where one can sleep in the moonlight). T reads 'चन्द्रापाश्रय' and explains 'शिरोगृहशालाविशेषः'. आप्तपरिजनेन by his trusted attendants. उपचर्यमाणस्यापि though he was treated. काष्ठी...देहस्य whose body was reduced to the condition of fuel *i. e.* which was being consumed by the fire of love. काष्ठीभूतः देहः यस्य. Or the word may mean 'whose body had become stiff and motionless like wood.' दाहक्षमः capable of burning his body (like ordinary fire). आरुरोह...कामानलः the fire of love reached the highest limit, reached a climax. राज...स्थस्य whose condition was the same as the king's (as that of शूद्रक). पुण्डरीकात्मनः who was in essence (in reality) पुण्डरीक.

P. **115** ll. **7-21**. **तस्मिन्नेव...सुरभिमासः**. The principal sentence is तस्मिन्नेव चान्तरे...भरात्परावर्तत सुरभिमासः. तस्मिन्नेव चान्तरे in the meanwhile. तत्संधुक्षणायेव as if to fan (to enkindle) the fire of love. तत् refers to कामानल above (l. 5). प्रवर्तयन्...निलम्—this and the following clauses to the end of the paragraph qualify सुरभिमासः—that set in motion the wind from the south (*i. e.* from मलयगिरि) that (wind) is clever in instructing in dancing (लास्यं) the creepers whose tender sprouts are सरस (full of juice; full of affection). सरसानि किसलयानि यासां ताः सरसकिसलयाः लताः तासां लास्यस्य उपदेशः तस्मिन् दक्षः. The creepers and their leaves make various movements in the wind, which are fancied to be dancing taught to them by wind. मलयमारुत is a great excitant of love. Therefore the creepers whose किसलयs are सरस (juicy; affectionate) dance at his coming. The poet here mentions numerous excitants of love (उद्दीपनविभाव) such as मलयानिल, अशोक, bees &c, of which मधुमास is the foremost. आलोल...शाखिनः shaking the अशोक trees (शाखिन् m.) whose garland consists in the tremulous red leaves. आलोलाः रक्ताः पल्लवाः प्रालम्बं येषाम्. '**प्रालम्बमृजुलम्बि स्यात् कण्ठाद्** वैकक्षकं तु तत्।' इत्यमरः on which क्षीरस्वामी says 'कण्ठादृक्षसि अवलम्बमानं माल्यं प्रालम्बम्.' वाञ्छित...कारान् bending down slightly the young mango plants by the load of their blossoms that are desired (by everyone). उत्कोरक...नीपान् making the कुरवकs together with वकुल, तिलक, चम्पक and नीप trees to put forth buds. उत्कोरकयन् *pr. p.* of the denominative verb from उत्कोरक (उद्गतः कोरकः कलिका यस्य स उत्कोरकः). आपीत...ककुभान् rendering the अर्जुन trees slightly yellow with किंकिरात (amaranth). 'इन्द्रद्रुः ककुभोऽर्जुनः'. N says 'किंकिरातैः कुरण्टकैः'. Similarly T 'किंकिरातमुदितं कुरण्टकमिति हला'०.

विकिर...मोदम् spreading the perfume of अतिमुक्तक (माधवी) flowers. उद्दाम...मनांसि who made the forests of किंशुकs luxuriant (with flowers) and freed from restraint the minds of lovers. उद्दामानि करोति उद्दामयति. निरङ्कुशानि करोतीति निरङ्कुशयति. निर्मूलयन्...कोपम् uprooting the jealous pride of women (towards their faithless husbands), wiping away all sense of shame, removing the anger (of lovers against each other). Spring excites lovers most and induces them to make up all their quarrels. अप...व्यवस्थाम् doing away with the settled practice of reconciliation. The settled practice according to the poets is for the lover to prostrate himself before his beloved. But as spring is most exciting, it induces the beloved not to require this form of reconciliation and to offer reconciliation herself. आस्थाप...स्थितिम्—व्यवस्थापयन् हठेन बलात् चुम्बनं आलिङ्गनं रतं तेषां स्थितिं मर्यादाम्. समु...किंशुकानि expanding (or making prominent) किंशुक flowers (that are red) as if they were the red banners of cupid. सकलमेव qualifies जीवलोकम् (l. 17). महारजतमयमिव as if full of gold. 'चामीकरं जातरूपं महारजतकाञ्चने' इत्यमरः. The world is said to be full of gold on account of the reddish flowers such as किंशुक &c. The whole world seemed to be completely under the influence of Love in spring and hence is said to be रागमय, मदनमय, प्रेममय &c. उन्मादः Intense passion, intoxication of love. औत्सुक्यम् longing of love. किसलयित...तरुः that made all the trees of forests, thickets and gardens put forth fresh foliage. किसलयिताः सर्वकान्तारकाननोपवनानां तरवः येन. किसलयित is *past. pass. p.* of किसलयति denominative verb from किसलय. कान्तारः—रम् an immense forest 'महारण्ये दुर्गपथे कान्तारः पुंनपुंसकम्' इत्यमरः. काननम् is a small forest. उपवनम् a garden. उत्फुल्लाः चूतद्रुमाः तेषां आमोदेन वासितं दशाशानां (दशानां दिशां) अन्तरं येन that rendered fragrant all the ten quarters by the fragrance of blossoming mango (चूत) trees. मधु...श्रुतिः—मधुमदेन मधुरः कोकिलालापः तेन दुःखिता अध्वगजनस्य (पथिकजनस्य) श्रुतिः (कर्णः) येन which pained the ears of travellers by the notes of cuckoos that were sweet on account of the intoxication due to the honey (of flowers). The cooing of कोकिलs is a great excitant of love. The travellers who are separated from their beloved are pained by the exciting note of the cuckoo. अनवरत...हृदयः that intoxicated the heart of the whole world by the cloudy weather due to the constant shower (आसारः) of the spray of honey. अनवरतः मकरन्दसीकरस्य आसारः तेन दुर्दिनं तेन उन्मादितं सकलजीवलोकस्य हृदयं येन. दुर्दिनम् a cloudy day 'मेघच्छन्नेऽह्नि दुर्दिनम्' इत्यमरः. मदाकुल...वृत्तिः that alarmed the minds of persons in separation by the hum of wandering bees that were

intoxicated. मदाकुलाः भ्रमन्तः भ्रमराः तेषां झंकारेण कातरिता विरहातुराणां मनोवृत्तिः येन. आत्म...कारी that alone causes cupid to expand. आत्मसंभवः (मदनः) that springs of itself. Compare 'पुष्पधन्वा रतिपतिर्मकरध्वज **आत्मभूः**' इत्यमरः. भरात् in excess, with full vigour. परावर्तत arrived. सुरभिमासः the month of चैत्र *i. e.* spring. '**वसन्ते** पुष्पसमयः **सुरभिर्ग्रीष्म** ऊष्मकः' इत्यमरः.

P. **115** l. **22**–p. **116** l. **8**. **येन च...जग्राह.** The principal sentence is येन ... मधुना पर्याकुलितहृदया कादम्बरी ... सहसा तमभिपत्य (p. 116 l. 7) ...जीवन्तामिव निर्भरं कण्ठे जग्राह. येन...हृदया whose heart was excited by spring (मधु = चैत्र) that is the highest missile of cupid. 'स्याच्चैत्रे चैत्रिको **मधुः**' इत्यमरः. संप्राप्ते...महे when the festival (महः) of Cupid arrived. मह *m.* a festival '**मह** उद्धव **उत्सवः**' इत्यमरः. It was usual to celebrate the festival of काम at the advent of spring. According to some, the festival was held on the full-moon day in Chaitra; according to others on the 12th or 13th of the bright half of Chaitra. 'द्वादश्यां चैत्रमासस्य शुक्लायां मदनोत्सवः। बौधायनादिभिः प्रोक्तः कर्तव्यः प्रतिवत्सरम् ॥'. बाण refers to the spring festival and the tricks played by people in it. 'सर्वदा **वसन्तक्रीडिना** जनेनोत्क्षिप्तखण्डखट्वारोपितवृद्धदासीविवाहप्राप्तविडम्बनेन' p. 227 ll. 21–22 of P. अतिवाहितः (passed) दिवसः यया. श्यामाय...स्नात्वा bathing in the evening when the ten quarters had become dark (by the approach of night). श्यामायमानाः दश दिशः यस्मिन्. निर्वर्तिता (performed) कामदेवस्य पूजा यया. तस्य पुरः in front of him (an image of कामदेव). स्नापयति—स्नपयति causal of स्ना. आ...चन्दनेन having smeared him from his feet (upwards) with हरिचन्दन (very fragrant sandal) that was perfumed with musk. मृगमदः कस्तूरिका तया आमोदी तेन. 'मृगनाभिर्मृगमदः कस्तूरी' इत्यमरः. सुरभि...कृत्वा having woven into his hair chaplets of fragrant flowers. उद्ग्रथित tied up, intertwined. कुन्तलकलापं केशसमूहम्. एक...कर्णपूरम्—qualifies चन्द्रापीडम् understood—on one of whose ears was placed as an ear-ornament a bunch (स्तवकः) of अशोक flowers mixed up with tender leaves. एककर्णे अर्पितः सत्किसलयः (सन्ति शोभनानि किसलयानि यस्य) अशोककुसुमस्तबकः एव कर्णपूरः यस्य. Ar. remarks 'आत्मनः कर्णे इति केचित्। चन्द्रापीडस्य कर्णे इति केचित्.' कर्पूर... विशेषैः having decked (चन्द्रापीड) with various ornaments mostly consisting of camphor and flowers (in order to cool his body that she supposed might be suffering from सन्ताप). विस्मृत...दृशा who forgot to wink and drank him (looked steadfastly at him) with an eye that was full of affection. विस्मृतः निमेषः यया. भावार्द्रया = स्नेहार्द्रया. उत्कण्ठानिर्भरा full of longing. उत्कम्पमाना-in this and the following words the author refers to her सात्त्विकभावs such as कम्प, स्वेद, रोमाञ्च &c. Compare the description

of शूद्रक's condition above p. 113 ll. 21—23. साध्वसेन...वदना whose whole body perspired through tremor, whose body was thrilled (had the hair standing on end), whose lip and mouth became dry. स्विन्नं सर्वाङ्गं यस्याः. समुत्कण्टकिता तनुः यस्याः. उच्छुष्यन् अधरः वदनं च यस्याः. महा...दृष्टिः who cast in the different directions again and again frightened glances through fear of महाश्वेता's seeing (what she was about to do). विक्षिप्ता उच्चकिता दृष्टिः यया. It should be remembered that चन्द्रापीड died in the hermitage of महाश्वेता, where कादम्बरी came and found her lover dead. It was in महाश्वेता's आश्रम that चन्द्रापीड's body had been preserved and worshipped by कादम्बरी. अति...सृत्य having stood near him for a long time. आविष्टेव परवती who was helpless like one possessed. परि...मन्मथेन who was made to give up the sense of bashfulness together with fear that is natural to the weaker sex by cupid who caused excitement (उन्मादः) to the three worlds. आत्मान...धारयितुम् unable to hold herself or to steady herself. एकान्ते निःसहा being overpowered (by cupid) in that lonely spot. Ar. reads एकान्तनिःसहा (absolutely helpless) which is also good. तमभिपत्य hastening near him, falling down upon him. मुकुलितं नयनपङ्कजं यया who closed her eyes (on account of her emotion). जीवन्तमिव as if he (चन्द्रापीड) were alive. निर्भरम् = गाढम् closely. कण्ठ जग्राह embraced, clasped.

P. 116 ll. 9-18. **चन्द्रापीडस्य...अवादीत्.** अमृत...ह्लादिना as delightful as the shower of nectar. कण्ठग्रहः embrace. सुदूर...पद्यत his life again returned to his throat, though it had gone far (into the body of शूद्रक). The student will remember that चन्द्रापीड's body was to be nourished by the touch of कादम्बरी. See p. 75 l. 2. जीवितं is the subject of प्रत्यपद्यत, the object being कण्ठस्थानम्. Connect चन्द्रापीडस्य with जीवितम्. दिवस...हृदयम् his heart breathed again like a कुमुद lotus that closes its petals by the languor due to sunlight and that blooms again from its stem (upwards) by the fall of the autumnal moonlight. It is very appropriate that the heart of चन्द्रापीड (moon) is compared to कुमुद (a lotus that expands in the night). दिवसेन क्लमः तेन आमीलितम्. Moonlight is clearest in शरद्. उषः...चक्षुः his eye that reached the ear opened with the grace of the bud of the इन्दीवर (blue lotus) that is touched by the rays of morn (उषस् *f.*). अम्भो...वदनम् his face yawned (*i. e.* bloomed) with the sportiveness of the lotus. सुप्त...चेष्टः who recovered the movements of all his limbs like a man who wakes up from sleep. आदौ सुप्तः पश्चात् प्रतिबुद्धः (कर्मधारय).

प्रत्यापन्ना सर्वाङ्गानां चेष्टा येन. कण्ठलग्नां who had clasped his neck चिर...दोर्भ्याम् with arms that were weak on account of long separation. वाता...यष्टिम् whose bodily frame was shaking through fear like a young plantain plant struck by the wind. उद्गाढ... क्षीम् who shut her eyes closely (firmly). वक्ष...मानाम् who desired as if to enter his chest (through deep affection for him). न...पारयन्तीम् who was not by herself able to leave him or to hold him. She could not leave him because of her love; she could not hold him because of fear and bashfulness (that she might be seen by महाश्वेता). श्रोत्र...ग्राहिणा that held her ear and heart *i. e.* that pleased her ear and soothed her heart. अनुभूतपूर्वेण that she had heard before.

P. **116** l. **19**—p. **117** l. **7** **भीरु ... पुण्डरीकः.** प्रत्युज्जीवितः brought back to life. अमृतसंभवात् that sprang from nectar. तन्मे वचनम्—see p. 75 ll. 1—2 where the words 'तत्तेजोमयं... प्यायितम्' occur. तत्...दोषात् that I was not brought back to life though touched by your hand for so many days was due to the curse. दिनानि is accusative of time. शापदोषात् = शापाख्यदोषात्. द्वितीयवारम् for a second time *viz.* once as चन्द्रापीड and secondly as शूद्रक. Remember the curse given by पुण्डरीक to the moon (p. 76 ll. 21—25). अनुभूतः...दुःखस्य (qualifies मे) who experienced great pain due to the torments of the unbearable burning fever of Love. अनुभूतं दुर्विषहस्य मदनज्वरदाहस्य वेदनायाः परमं दुःखं येन. व्यपगतः passed away, ended. त्वद्विरहदुःखं ददातीति °दायिनी. शूद्रकः इति आख्या (name) यस्याः. एषाऽपि—refers to his body as चन्द्रापीड. Ar. remarks 'किं तु तच्छरीरभागप्यहं पूर्वचन्द्रापीडवन्न भवामि, इदानीं मुक्तशापश्चाहं देवोऽस्मीति उत्पन्नबुद्धिश्चास्मि.' रुचिः liking, love. त्वत्प्रीत्या out of my love for you. प्रतिपन्ना was assumed. पालिता preserved. अयं लोकः the earth. चरण...बद्धौ lit. attached to your feet *i. e.* completely under your control or at your service. महाश्वेतायाः प्रियतमः—refers to पुण्डरीक. चन्द्रापीडशरीरेण अन्तरितं वपुः यस्य whose (real) form was obscured (lit. screened) under the body of चन्द्रापीड *i. e.* who had assumed the body of चन्द्रापीड on purpose. Compare the expression 'चन्द्रापीडनामान्तरितस्यैव लोकपालस्य चन्द्रमसः' on p. 94 l. 7. चन्द्र...उद्वहन् who only bore in addition (to his former features) the fragrance of nectar that stuck to him on account of his stay in the world of the moon. चन्द्रलोके अवस्थानं तेन लग्नः तम्. It should be remembered that पुण्डरीक's body had been carried to the world of the moon in order that it might not decay. See p. 74 ll. 26–27 'तत्ते पुण्डरीकशरीरं मल्लोके मत्तेजसाप्यायमानमविनाशि भूयस्त्वत्समागमनाय तिष्ठत्येव.' Read अङ्गैरनन्यतमः for अङ्गैरन्यतमः.

अङ्गै...तमः who was not different in his limbs (*i. e.* who was of the same bodily appearance as formerly). This is preferable. The author tells us that he bore in addition only the perfume of nectar. He was the same in all other respects. अङ्गैरन्यतमः would mean 'who looked to be a different person in his limbs.' This would also contradict what is said further. Understand उपलक्षितः (characterized) after वेषेण. तादृशे...रतः characterized by the same dress in which he died through his longing for महाश्वेता. महाश्वेतायां औत्कण्ठ्यं तेन उपरतः. उत्कण्ठा एव औत्कण्ठ्यम्, like चातुर्वर्ण्यम्, त्रैलोक्यम् &c. तथैव as before. एकावली a single string of pearls. एकावली was given by महाश्वेता to पुण्डरीक when the latter, being reproved by his friend कपिञ्जल for having allowed his अक्षमाला that dropped from his hand through the emotion of love for महाश्वेता to be taken up by her, came to demand his अक्षमाला. See p. 147 ll. 6–8 of Peterson's कादम्बरी. अकल्प...अङ्गैः—understand उपलक्षितः after अङ्गैः and सुखेन. अकल्पनिःसहैः that were not under his control and were weak. आ...वाहिना that had a cheek that was slightly pale and emaciated. कपिञ्जलकरं अवलम्बते इति ०लम्बी.

P. 117 l. 8–p. 118 l. 13 दृष्ट्वा च...अदर्शयत्. उन्मुक्तं चन्द्रापीडवक्षःस्थलं यया. दत्तः कण्ठग्रहः यस्याः whom she (का०) embraced. पुण्ड...तावत् no sooner did she congratulate (महाश्वेता) on the great festival in the form of the arrival of पुण्डरीक than &c. Mark the use of यावत् and तावत् in the sense of 'no sooner...than.' अवतीर्य alighting (on the earth from the sky). परमोपकारिणे who obliged him (पुण्डरीक) highly (though cursed by पुण्डरीक). Ar. very clearly explains the great obligation conferred by the moon on पुण्डरीक 'तदानीं पुण्डरीकस्य मृतं शरीरं चन्द्रलोके निक्षिप्य महोदयाख्यसभायां चंद्रापीडे (डं ?) स्थापयित्वा स्वकीयामृतरसेनाप्यायितवानिति परमोपकारीत्युक्तम्.' चन्द्रापीडः वपुः यस्य who had assumed the form of चन्द्रापीड. अढौकत approached. The dative in चन्द्रापीडाय अढौकत is justifiable according to the Sûtra 'गत्यर्थकर्मणि द्वितीयाचतुर्थ्यौ चेष्टायामनध्वनि' पा. II. 3. 12 (verbs having the sense of 'going' govern the accu. or dative of the object, when actual physical motion is intended and when the object is not a word meaning road). प्राग्जन्म...जामातासि although you are my son-in-law on account of the relationship of your previous life. महाश्वेता loved पुण्डरीक. महाश्वेता was the daughter of गौरी who was descended from a family of Apsarases that sprang from the moon. Hence पुण्डरीक would be the son-in-law of the moon. See above p. 77 ll. 4–5 'वत्सा तु महाश्वेता मन्मयूखसंभवादप्सरसः कुलाल्लब्धजन्मनि गौर्यामुत्पन्ना। तया चायं भर्ता स्वयं वृतः.' तथाप्य...भवता still (though you are my son-in-law) you should behave towards

me with good feeling and friendly affection that was produced (in us both) in your succeeding (*i. e.* second) birth. पुण्डरीक became वैशम्पायन through a curse and became the intimate friend of चन्द्रापीड. अनन्तरजन्म refers to पुण्डरीक's birth as वैशम्पायन. N is wrong in taking अनन्तरजन्म as 'शूद्रकभव,' because शूद्रक and पुण्डरीक had never been brought together as friends. Ar. is with us. चन्द्रापीड (moon) asks पुण्डरीक to treat him as a friend and not to conduct himself with reserve and formality as a son-in-law would do. चित्र...वर्धयितुं in order to congratulate चित्ररथ and हंस. चित्ररथ was the father of कादम्बरी and हंस of महाश्वेता. हेमकूट was the mountain on which चित्ररथ's capital was situated. केयूरक was the servant of कादम्बरी. मदलेखा was the most intimate friend of कादम्बरी. मृत्युञ्जय...व्यग्रस्य who was absorbed in muttering prayers to शिव. मृत्युञ्जयस्य (शिवस्य) जपः तस्मिन् व्यग्रस्य. '**मृत्युञ्जयः** कृत्तिवासाः पिनाकी प्रमथाधिपः' इत्यमरः. The मृत्युञ्जयजप was supposed to be powerful against disease and death. 'मृत्युञ्जयं समापूज्य लिङ्गं त्रिभुवनेश्वरम्। रोगार्तो मुच्यते रोगाद्बद्धो मुच्येत बन्धनात्॥ यस्तु संपूजयेद्भक्त्या लिङ्ग मृत्युञ्जयाभिधम्। यमोऽपि प्रणमेद्भक्त्या किं करिष्यति चामयः॥' मृत्युञ्जयतन्त्र quoted in शब्दकल्पद्रुम. मृत्युं जयति इति मृत्युञ्जयः. 'संज्ञायां भृ- तॄ- वृ- जि- धारि- सहि- तपि- दमः' पा. III. 2. 46. The affix खच् (*i. e.* अ before which a nasal is inserted) is applied to the above roots to denote a संज्ञा (a proper name). शरीर...कोष्ठाभ्याम्—शरीरसंस्कारस्य विरहेण (अभावेन) उद्गतं अविरलं दीर्घं परुषं च पलितं तेन लोमशः प्रकोष्ठः ययोः the fore-arm (प्रकोष्ठः) of which was hairy with the thick, long, rough grey hair (पलितं) that had arisen on account of the absence of the decoration (संस्कारः) of the body. तारापीड had given up decorating his body when he took to the order of a वानप्रस्थ after seeing the body of चन्द्रापीड. '**पलितं** जरसा **शौक्ल्यं केशादौ** विस्रसा जरा' इत्यमरः. 'प्रकोष्ठस्तस्य (कूर्परस्य) चाप्यधः' इत्यमरः. 'प्रकोष्ठमन्तरं विद्यादरत्निमणिबन्धयोः' इति कात्यः. T 'पलितलोमशं पलितलोमभूयिष्ठं.' दोर्भ्याम् = बाहुभ्याम्. ताम् = मदलेखा who brought the tidings of joy. तदनु after her (मदलेखा). जरा...शुकाञ्चलः who waved up the skirts of his upper garment with his arm the root of which was relaxed (loose) on account of the wrinkles and folds due to old age. He waved his garment in joy. जरया भङ्गाः वलयश्च ताभिः परिशिथिलितं मूलं यस्य. उत्क्षिप्तः उत्तरीयांशुकस्य अञ्चलः येन. जरा...परिशिथिलित &c. may be explained in another way also. भङ्गः means 'decay; discomfiture; defeat.' The meaning then is 'the root of which was relaxed on account of the wrinkles due to the decay caused by old age or due to the fact of his being overcome by old age'. Ar. suggests another meaning still 'भङ्गाकाराः पत्रभङ्गाकाराः वल्यः.' N omits about ten lines

from जराभङ्ग &c; but seems to be wrong in doing so. Ar. supports our text. स्खय...नृत्यन्निव as if dancing with footsteps that were unsteady (or irregular) because he had not learnt how to keep time (in music). The king was so overjoyed with the news of his son's coming back to life that he ran hither and thither. This the author calls dancing. But in regular dancing, the footsteps must be steady and must move in harmony with vocal and instrumental music. This was lacking in the dancing of the king. अशिक्षितः लयः तेन विसंष्ठुलैः. 'तालः कालक्रियामानं लयः साम्यमथास्त्रियाम्' इत्यमरः. उत्फुल्ल...विवर्तितः surrounded by thousands of kings whose faces were beaming like a bed of lotuses tossed about (विवर्तित) by the shaking caused by the Malaya wind. उत्फुल्लानि वदनानि येषां ते उत्फुल्लवदनाः नरपतयः तेषां सहस्रं तेन परिवृतः. मलयमारुतेन प्रेङ्खोलना तया विवर्तितः. The beaming faces of the kings resembled lotuses and hence when the kings moved about in joy, the poet compares them to a bed of lotuses tossed about by the wind. They moved about in joy. The मलय wind also is supposed to gladden all (except lovers in separation). Compare '**उत्पादयति लोकस्य प्रीतिं मलयमारुतः।** ननु दाक्षिण्यसंपन्नः सर्वस्य भवति प्रियः ॥' काव्यादर्श II. 174. निर्विशेषा वृत्तिः यस्य whose condition was not different from his (तारापीड's) *i. e.* who was as much overjoyed as तारापीड. कण्ठे संभावयन् honouring on the neck *i. e.* embracing him. दिष्टया (instru. of दिष्टि, used as an adverb) fortunately. एकाकिना—he refers to the fact that वैशम्पायन, the son of शुकनास, had also come back to life as चन्द्रापीड had done. ससंभ्रमं उन्मुक्तः पुण्डरीकः येन. पुरेव (पुरा इव) as before *i. e.* as he used to fall at the feet of his father when he did not know that he was the Avatâra of the moon. Ar. 'अहं देवो भवामीति न गर्वित इति भावः.' पृथ्वीतले निवेशितं शिरः येन. सत्वरोपसृतः having approached (him) quickly. शापदोषात् through the curse (you were undergoing). स्वपुण्यैः through my own merit (accumulated in past lives). He means that he must have had a vast store of merit to have the moon as his son. जगता वन्दनीयः जगद्वन्दनीयः. मय्यपि...संक्रामितः I have transferred to you that portion of myself that was fit to be saluted. The king तारापीड refers to the fact that he had installed चन्द्रापीड as युवराज and had at the time of speaking become a वानप्रस्थ and was no longer a king. नमस्यः अंश refers to being a king. Ar. 'नमस्योंऽशो राजभावः'. A king was supposed in ancient India to have in him a portion (अंश) of the functions of the eight लोकपालs. Note मनुस्मृति ' अराजके हि लोकेऽस्मिन्सर्वतो विद्रुते भयात् । रक्षार्थमस्य सर्वस्य राजानमसृजत्प्रभुः ॥ इन्द्रानिलयमार्काणामग्नेश्च वरुणस्य च । चन्द्रवित्तेशयोश्चैव मात्रा निर्हृत्य शाश्वतीः ॥ VII.

3-4. बालोऽपि नावमन्तव्यो मनुष्य इति भूमिपः । महती देवता ह्येषा नररूपेण तिष्ठति ॥'
8. उभयथाऽपि in both ways, for both reasons (firstly because you are the moon and secondly because you are now the king). अभिदधत् nom. sing. mas. of *pr. p.* of धा with अभि. प्रतीपम् *ind.* against or contrary (to the usual practice). तारापीड, being the father, fell at the feet of his son चन्द्रापीड. This reversed usual practice. Ar. says 'प्रतीपं पितृत्वविरुद्धमित्यर्थः'. प्रणते तस्मिन् is loc. absolute. परितोषेण...मान्ती who could not as if contain herself in her body through her great joy. आशीःसहस्रेण अभिवर्धितः (congratulated). तेन = शुकनासेन. आत्मनोपसृत्य—having approached by himself. Ar. explains 'शुकनासेन लालनादमुक्तोऽपि स्वयमेवोपसृत्येत्यर्थः.' This means that when चन्द्रापीड bowed to शुकनास, the latter held him fast to caress him. But as चन्द्रापीड had to present his friend वैशम्पायन to तारापीड, he freed himself from शुकनास and approached तारापीड. यथानुक्रमम् in accordance with the order (of precedence among them) *i. e.* he first took वै० to तारापीड, then to विलासवती, then to शुकनास etc. अनुक्रममनतिक्रम्य यथानुक्रमम्. पित्रोः his own parents, तारापीड and विलासवती. विनय...वदनम् whose face was bent down and wore a confused look through modesty. विनयेन विलक्षं (विस्मयान्वितं) अत एव अवनम्रं वदनं यस्य. Ar. reads अविनयविलक्ष etc., which seems to us preferable, as it would be more natural to say that his face was embarrassed through (the recollection) of his own अविनय than on account of विनय. Ar. explains 'अविनयविलक्षः महाश्वेतानुरागपरवशत्वात् पूर्वं कृतः पितृपरित्यागः अविनय इत्युच्यते.'

P. 118 l. 14—p. 119 l. 2 **तस्मिन्नेव ... प्रावर्तत.** प्रस्तावः (अवसरः) occasion. संवर्धित...मया he was simply brought up by me *i. e.* he means that he (पुण्डरीक) was not born from him in the same sense in which वै० was born from शुकनास; see the story of the birth of पुण्डरीक quoted above by us on p. (283,331). अस्यापि...स्नेहः and his affection is fixed on you. वैश...वगत्य having understood that he (पुण्डरीक) is indeed वैशम्पायन. He means that even if you now know that वै० was only an Avatâra of पुण्डरीक, you should love पुण्डरीक as much as you loved वैशम्पायन. अविनयेभ्यो निवारणीयः he should be warded off from immodest acts. That from which a person is warded off is put in the ablative. 'वारणार्थानामीप्सितः' पा. I. 4. 27. (*e. g.* पापान्निवारयति). परो...क्षणीयः he should not be neglected by you thinking that he is a stranger (to you). यच्चाप... त्वैवायमिति the reason why he, though freed from his curse, was not brought near myself by me is that I look upon him as your son. अन्यच्च and moreover. आत्मान...कृतार्थः—understand असि after

कृतार्थः—I am blessed (I have accomplished everything) by having establishsd myself in him (in पुण्डरीक) whose life will continue as long as the moon lasts. आचन्द्रकालीनं आयुः यस्य—(qualifies) अस्मिन्. T says 'आचन्द्रसमकालायुषीति पाठः। चन्द्रश्चन्द्रापीडः यावद्वर्तते तावत्तत्समकालायुषीत्यर्थः.' श्वेतकेतु means that by the performance of the religious rite (referred to on p. 105 ll. 21—22) पुण्डरीक will now live as long as the moon lasts and that पुण्डरीक being his son, he (श्वेत०) continues his existence in him, in accordance with the ancient Indian idea that the son is but the father born again or that the father's personality is continued in the son. Note the verse 'अङ्गादङ्गात्संभवसि हृदयादधिजायसे। **आत्मा वै पुत्रनामासि** स जीव शरदः शतम्॥' quoted in यास्क's निरुक्त III.4. (Roth's ed.). It occurs in the कौषीतकिब्राह्मणोपनिषत्. दिव्य...ज्योतिः The light in me called सत्त्व is now about to go to a place higher than even this heavenly world. We are told that श्वेतकेतु was a मुनि who dwelt in दिव्यलोक (See notes above p. 283). He now wants to go higher than even heaven *i. e.* he wants to realize his identity with ब्रह्म. The pleasures of heaven though good in their own way are doomed to perish just as much as the pleasures of this world are. When one's merit (पुण्य) is exhausted, one though dwelling in heaven will have to come down. Therefore one should not rest content with securing heaven, but should aim at the highest goal (*viz.* मोक्ष). श्वेतकेतु had done that and having attained to correct knowledge he was about to be merged in the all—pervading ब्रह्म. Compare for the idea 'तद्यथेह कर्मचितो लोकः क्षीयते एवमेवामुत्र पुण्यचितो लोकः क्षीयते' छान्दोग्योपनिषद् VIII. 1. 6. The soul whose identity with ब्रह्म is a tenet of the अद्वैतवादिन्s is said to be स्वयंप्रकाश, a ज्योतिः. Note बृहदारण्यक IV. 3. 9 'अत्रायं पुरुषः स्वयंज्योतिर्भवति.' The supreme ब्रह्म also is spoken of as the light of lights. 'हिरण्मये परे कोशे विरजं **ब्रह्म** निष्कलम्। तच्छुभ्रं **ज्योतिषां ज्योतिस्**तद्यदात्मविदो विदुः॥' मुण्डकोपनिषद् II. 9. Here सत्त्वाख्यं ज्योतिः refers to the soul of श्वेतकेतु and उपरिष्टात् refers to the identity of the soul with ब्रह्म which is the highest goal to be realized. सत्त्व was supposed to be pure and enlightening. It was that गुण which enabled a person to attain to correct knowledge. Compare भगवद्गीता 'तत्र सत्त्वं निर्मलत्वात्प्रकाशकमनामयम्। सुखसङ्गेन बध्नाति ज्ञानसङ्गेन चानघ॥' भगवद्गीता XIV. 6; also '**सत्त्वात्सञ्जायते ज्ञानं**' XIV. 17; 'यदा **सत्त्वे प्रवृद्धे** तु प्रलयं याति देहभृत्। तदोत्तमविदां लोकानमलान्प्रतिपद्यते॥' XIV. 14. T reads 'सत्याख्यं ज्योतिः' and explains 'सत्यं ज्ञानम् (from तैत्तिरीयोपनिषद्) इत्यादिश्रुतिवाक्यप्रतिपादितं परं ज्योतिः.' विनयेन अवनतं bending through modesty. सकल...दिष्टम् what necessity was there for the holy

(sage श्वेतकेतु) who knows the inner feelings (or thoughts) of the whole world to send this message? शुकनास means :—श्वेतकेतु could read the thoughts of my heart and could have seen how deeply I loved वैशम्पायन (पुण्डरीक) and that it was not necessary that I should be told to love him. सर्वथा...सन्तोषः this (*i. e.* sending me a message for loving पुण्डरीक) is all due to the fact that affection is never satisfied. He means that श्वेतकेतु loved him dearly and could not rest satisfied till he had done everything for पुण्डरीक and so sent the message to me. Ar. explains 'अथवा ज्ञातं मया । अयमादेशः स्नेहस्य असन्तोषः स्नेहस्यातिशयवाञ्छा स्नेहातिशयेनैवमादिष्टमिति.' Another interpretation is possible 'I (शुकनास) cannot love him sufficiently; I am not satisfied with the love I bestow on him.' But this is not so easily obtained as the first meaning and is not so good as the former. Read पूर्वजन्मवृत्तान्तानुसरणालापैः for ०नुसरणस्मरणालापैः which is a misprint. पूर्व...लापैः in conversation concerning the recollections of his former birth. परस्परालोकनसुखेन उत्फुल्ले लोचने ययोः. अचेतितैव without being conscious of it, without their observing it. क्षणदा night 'त्रियामा क्षणदा क्षपा' इत्यमरः. p. 118 क्षणं अवसरं ददाति इति क्षणदा विश्रान्तिप्रदा इत्यर्थः. मदिरा was the queen of चित्ररथ and गौरी of हंस. लज्जिता...हृदययोः whose hearts were gladdened by approaching their daughters that had hung down their heads bashfully. लज्जिता आत्मजा (पुत्री) तस्याः उपगमः तेन मुदितं हृदयं ययोः Both कादम्बरी and महाश्वेता became लज्जित when their parents arrived. जामातृदर्शनेन समुत्फुल्लं वदनं ययोः. अनुभूता संबन्धकस्य उचिता संवादकथा याभ्यां. who engaged in conversation (with तारापीड and शुकनास) that was proper for their alliance with them. सहस्रगुणः multiplied a thousand-fold.

P. 119 ll. 3—16 **अथ...प्रत्यपद्येताम्.** तस्मिन्—refers to महोत्सव in the preceding line. विद्य...क्रियते why are these rejoicings celebrated in the forest when our palaces exist? यद्यप्य...विवाहः although this union brought about by the mutual liking (of the bride and bride-groom) is lawful with us. धर्म्य—धर्मादनपेत- p. 119 is derived from धर्म with affix य (यत्) according to 'धर्मपथ्यर्थन्यायादनपेते' पा० IV. 4. 92. He refers to the fact that he being a गन्धर्व, the गान्धर्व form of marriage in which the mutual consent of the bride and the bride-groom is the only requisite would be the most appropriate one for his daughter (कादम्बरी). The गान्धर्व form is defined as 'इच्छयाऽन्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसम्भवः ॥' मनुस्मृति III. 32. or by याज्ञवल्क्य as 'गान्धर्वः समयान्मिथः' I. 61. तथापि...वर्तनीय एव still the customs of the people must be followed *i. e.* we must perform the various rites

of marriage such as कन्यादान, सप्तपदी etc. Ar. says 'लोकव्यवहारः पुरन्ध्रीभिरार्द्राक्षतारोपणादिकार्यम्.' स्वभूमिं refers to उज्जयिनी where चन्द्रापीड had been born. यत्रैव...भवनम् even a forest, where one secures unlimited happiness due to prosperity, would be a palace. निरतिशयं (निर्गतः अतिशयः यस्मात्) beyond which there is nothing higher. संपत्सुखम्—संपदा सुखं or संपदाख्यं सुखम्. जामातरि ते in your son-in-law *i. e.* in चन्द्रापीड. वयस्य is addressed to चित्ररथ by तारापीड. तमेव refers to चन्द्रापीड. न्यवेदयत् offered, presented. निजपदं his own position, his kingdom. Understand न्यवेदयत् after हंसः. हृदय...मात्रकेणैव कृतार्थौ happy merely by obtaining (लम्भः) wives that were desired by their hearts. हृदयस्य रुचिते वध्वौ तयोः लम्भः (लाभः) तन्मात्रकेणैव. न...पद्येताम् they did not accept anything else. The meaning is:—they accepted the hands of their wives but not the kingdoms offered by चित्ररथ and हंस.

P. 119 l. 17 —p. 120 l. 3 **अन्यदा...शशाक.** अन्यदा on one occasion. जन्मा...मुदिता delighted by securing her lover who was desired by her in her life. जन्मनि अभिवाञ्छितः हृदयस्य वल्लभः तस्य लाभेन मुदिता. सर्व...निर्वृतापि though happy because she was in the midst of all her family. बाष्पेण उत्तरले लोचने यस्याः whose eyes were tremulous with tears. वास...गतम् = 'क्रीडाभवनगतम्' Ar. चन्द्रापीडः मूर्तिः यस्य who appeared in the form of चन्द्रापीड. On this Ar. remarks 'इदानीमपि चन्द्रापीड एवेति वक्तुमयुक्तम्.' आर्यपुत्र—'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने।' भरत's नाट्यशास्त्र 17. 82. A husband was to be addressed as आर्यपुत्र by women. वयं मृताः सन्तः—she includes herself among those that had died, because she though living was as good as dead in the absence of चन्द्रापीड. Ar. says 'सर्वे वयमित्यात्मानमभेदोपचारेण मृतां वक्ति.' संघटिताः united. वराकी poor, used in the same way in which the expression 'poor fellow' is used in English. किं...वृत्तमिति what happened to her alone. प्रीतः अन्तरात्मा यस्य—he was pleased to see that कादम्बरी felt so much affection for पत्रलेखा who he knew was her co-wife. कुतोऽत्र how can (she be) here? मद्दुःखदुःखिनी pained by the sorrow that had befallen me (*viz.* the curse of पुण्डरीक). रोहिणी—the most favourite wife of the moon out of the 27 नक्षत्रs. निवार्यमाणाऽपि although dissuaded. प्रथमतरमेव even before me (even before I was born in a human form). परिचर्यायै = सेवायै. पत्रलेखा (रोहिणी) was the ताम्बूलकरङ्कवाहिनी of चन्द्रापीड and served him as if she were his shadow. इतश्च...गच्छता—Ar. clearly explains 'चन्द्रापीडजन्मतः शूद्रकजन्म गच्छतेत्यर्थः.' मदुप...शरीरा who abandoned her body on my death. मम उपरमे समुन्मुक्तं शरीरं यया. We saw above (p. 75 ll. 9—13) that पत्रलेखा threw herself into the अच्छोद lake after चन्द्रापीड's death. पुनरपि again (when I

was going to be born as शूद्रक). आवर्ज्य having made her turn back from such a course. आत्म...सर्जिता I sent her back to my world (*i. e.* to the world of the moon). तया that (*i. e.* well-known to her). उदारतया generosity or magnanimity of heart. पत्रलेखा (*i. e.* रोहिणी) did not prevent चन्द्रापीड in any way from loving कादम्बरी, who thus became her co-wife. Moreover, she by describing कादम्बरी's state, induced चन्द्रापीड to go to her. Ar. comments 'औदार्यं नाम आत्मनः अत्यन्तमिष्टस्य वस्तुनः अभिलाषुकाय परस्मै प्रदानम् । रोहिणी च आत्मनः प्रियतमचन्द्रापीडम्...(there is a lacuna) भूत्वोपानयत् तस्मादुदारा ।'. स्नेहलतया—Ar. properly explains 'आत्मन उपरि स्नेहवत्तया... (lacuna) केयूरकेण सह मद्विरहदुःखविनोदनार्थं चन्द्रापीडं परित्यज्यागता । तस्मान्मयि नितरां स्नेहलेति. ' महानुभावतया (महान् अनुभावः यस्याः सा महानुभावा तस्याः भावः महानुभावता तया)—On account of the greatness or power of her mind. 'अनुभावः प्रभावे च सतां च मतिनिश्चये' इत्यमरः. Ar. starts an ingenious question and answers it—'ननु च रोहिणीवल्लभस्य देवस्य चन्द्रमसः कथं जन्मान्तरवासनया पत्रलेखायामनुरागस्यानुत्पत्तिरिति । तत्र वक्ष्यामः । पुण्डरीकस्य शापो जन्मनि जन्मनि प्रियतमाविरहवेदन...(lacuna) येऽनुरागो न भवति । अतश्चन्द्रापीडः पुण्डरीकशापवलेन दुर्लभायां गन्धर्वराजपुत्र्यां अनुरक्तो भविष्यन् पत्रलेखायामनुरूपायामपि विविक्तसेवापरायामपि पातिव्रत्येनैवैकाकिनी चन्द्रलोके स्थातुमशक्ता तत्परिचरणार्थमवतीर्णा पूर्ववासनया चन्द्रापीडे अतितरां जातानुरागैव । तथापि तदिच्छया विनात्मानुराग...(lacuna) इति ।'. पेशलतया on account of her cleverness or on account of her beauty. Ar. says " 'चारौ दक्षे च पेशलः' । उभयमप्यस्ति । पत्रलेखायाः प्रथमदर्शने कादम्बरी मानुषीष्वहो पक्षपातः प्रजापतेरित्यचिन्तयत् ।... (lacuna) प्रागल्भ्याद्दुःखिता च विज्ञापयामि । एतदवस्थां देवीं दूरीकुर्वता देवेनापि किमापन्नवत्सलाया स्वप्रकृतेरनुरूपं कृतमिति । एवंविधप्रगल्भवचनपाण्डित्यात्... पेशलेत्युक्तम्.'

P. 120 ll. 4—12 **अत्रान्तरे...जगाम.** जन्मद्वयाकांक्षितं (adj. of सुखम्) desired in two births (viz. as चन्द्रापीड and शूद्रक). कालप्रभोः lord of time. The sun and the moon regulate time (*i. e.* day and night, months and year) and therefore are called कालप्रभु. उपपादयितुम् to bring about. अपससार वासरः the day withdrew (came to an end). The natural passing of day is fancied as due to the fact of its desire to bring about the happiness (of कादम्बरीसंभोग) for the moon (the master of the day, as the moon is called कालप्रभु). अनु...वासतेयी night, as if it were the banner of love, spread (over the world) as if for concealing the shame felt by the young woman in the form of the brilliant western twilight. Night is called the banner of love, as love has fullest scope at night. उल्लसन्ती अपरसन्ध्या (पश्चिमसन्ध्या) एव वधूः तस्याः त्रपा तस्याः

आवरणाय. The western horizon became red in the evening. That redness is represented as its love. Night came to conceal from people the bashfulness that अपरसन्ध्यावधू might feel if her love (red hue) were observed by the world. Darkness prevents people from seeing objects. वासतेयी is derived from वसति in accordance with 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा० IV. 4. 104 (पथि साधु पाथेयम्। वसनं वसतिः तत्र साधुः वासतेयी रात्रिः। सि. कौ.). 'वसतिर्**वासतेयी** च श्यामा **रात्रिश्च** कथ्यते इति हलायुधः' T. चन्द्रोदयेन अभिरामं मनोहरम्. भरेण in full vigour, in full force. चिराभिलषितम्—this and the following accusatives qualify कादम्बरी...सुखम् (l. 10). उन्मीलितं नयनकुवलयं यस्मिन् in which her (blue) lotus-like eyes would be opened. उत्स्रस्ता (loosened) नीवी (the ends of the cloth worn round a woman's waist tied into a knot in front) तस्यां प्रसृतः हस्तः तस्य निवारणे अनुबन्धः (persistent effort) यस्मिन्. अनुभूतं प्रत्यालिङ्गनसुखं यस्मिन्. अभिप्रार्थितस्य सुरतस्य समाप्तिः तया त्रपा तेन सुभगम् (मनोहरम्). एक...स्थित्वा remaining there for ten days (lit. nights) as if they were only one day. The meaning is that time flew so quickly. दशरात्रम्—दशानां रात्रीणां समाहारः दशरात्रम्. रात्रि becomes रात्र when preceded by अहः, सर्व, a word expressive of a part, संख्यात and पुण्य. 'अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः' पा. V. 4. 87. According to 'रात्राह्नाहाः पुंसि' पा. II. 4. 29 compounds ending in रात्र, अह्न and अह are masculine, but when रात्र is preceded by a numeral it is neuter. So दशरात्रम् is neuter.

P. 120 ll. **13—25 आगत्य च...गच्छन्.** सम...क्लेशम् who experienced trouble at the same time with him *i. e.* as long as he (चन्द्रापीड) was suffering, they also suffered. आत्मसमं कृत्वा having made them like himself *i. e.* having raised them to his own position (as independent kings). समा...पुण्डरीके placing the responsibility of his kingdom on पुण्डरीक. परि...चरन् attending upon the feet of his parents that had given up all their (worldly) affairs. परित्यक्तं सर्वं स्वकार्यं (सांसारिककृत्यं) याभ्याम्. अत्यद्भुतेन उत्फुल्ले नयने यस्य स अत्य...नयनः नैगमजनः तेन अवलोकितः observed by the merchants (*i. e.* the citizens) whose eyes were dilated through the great wonder (of the moon being born as their prince). 'वैदेहकः सार्थवाहो **नैगमो** वाणिजो **वणिक्**' इत्यमरः. 'निगमे आपणे भवः नैगमः.' जन्म...उज्जयिन्याम्—चन्द्रापीड was born in उज्जयिनी and so he felt affection for the place. अवलोकितः and the following nominatives qualify चन्द्रमाः (l. 22). गन्धर्व...गौरवेण out of his respect for the king of गन्धर्वs (*viz.* चित्ररथ whose daughter कादम्बरी was). अनुपमः रमणीयतमः महिमा यस्य (*adj.* of हेमकूटे). अमृतस्य परिमलः तेन अधिवासः (application of perfume) तेन सुरभिः शिशिरश्च सर्वप्रदेशः तेन हारिणि मनोहरे. The moon is said to be full of nectar. Note

the epithet सुधांशु applied to the moon. 'विधुः सुधांशुः शुभ्रांशुरोषधीशो निशापतिः ॥' इत्यमरः. रोहिणीबहुमानेन out of his high regard for रोहिणी. अहर्निशं उत्फुल्लानि सहस्रपत्राणि (कमलानि) तेषां निवहः (समूहः) यस्मिन् एतादृशं उदकं वहतीति that contained water having beds of lotuses that were expanded day and night. पुण्डरीकप्रीत्या out of his affection for पुण्डरीक. लक्ष्मी...सरसि on the lake that was the abode of लक्ष्मी. कादम्बरीरुच्या in accordance with the liking of कादम्बरी. जन्म...समाप्तानि that were never finished (*i. e.* were never felt to be enough) because they had been desired in two births (as चन्द्रापीड and शूद्रक). As he had longed for the pleasures in two births, to whatever extent he obtained them he was not satisfied. अपुनरुक्तानि that were ever fresh (though often enjoyed). तानि तानि of various kinds. Ar. says 'सुखालापनमधुपानरतोत्सवाख्यानि.' न केवलं...गच्छन्—Ar. 'कादम्बर्या सहानुभवन्न केवलं चन्द्रमा एव आनन्दस्य परां कोटिं उत्कर्षावस्थामध्यगच्छत्'—not only did the moon reach the highest point of joy with कादम्बरी, but also कादम्बरी reached that point in the company of महाश्वेता and so on. परस्परावियोगेन without being separated from one another. सर्वकालम्—is accusative of time.

Appendix I.

A Brief Summary of the Kâdambarî.

There was once a king called S'ûdraka who reigned in Vidis'á on the Vetravatî (modern Betwa) river. Once upon a time as he sat in his Hall of Audience a Chandâla girl from the south came with a parrot in a cage which she desired to offer to the king. As the king marvelled at the exceeding beauty of the Chandâla girl, her attendant told the king that the girl was his master's daughter sent to offer at the king's feet a parrot, skilled in all the arts and S'âstras, named Vais'ampâyana. The attendant laid the parrot at the king's feet, when the bird bending his right foot in homage, saluted the king with a verse composed in his honour. While the king marvelled at this, and discussed with his ministers how a parrot could possess so much knowledge and power of speech, he heard the sound of the mid-day drum and rose to go from the audience hall. He gave orders that the Chandâla girl and the parrot should be looked after and after going through his mid-day duties, again came to the audience hall. He sent for the parrot and plied him with a number of questions "Tell us from the commencement the story of your life. How came you to know the Vedas? How did you fall in the hands of the Chandâla girl?" The parrot, after a moment's thought, said "my lord, the tale is long; still, if you are curious to know it, listen."

The parrot's tale.

In the Vindhya forest, there is the hermitage of the sage Agastya and near it a lake on the western shore of which stands a S'âlmali tree. There I was born, by mother breathing her last on account of the pains of labour. My father, looking to me, his only son, checked his grief and was both father and mother to me. One day a troop of S'abaras with their leader at their head came hunting. They refreshed themselves under the tree and after some time went away. One old S'abara, staying behind his comrades, climbed the tree and wringing the necks of the birds in their nests threw them down. My father sheltered me under his wings and when he was thrown down by the villanous S'abara, I rolled with my father's corpse to the ground. I fell on a heap of leaves and ungratefully leaving my father's corpse, I hid myself in the roots of a Tamâla tree. The wicked S'abara,

after collecting his victims went away. I was then oppressed by a mighty thirst and made for the lake, stumbling at every step.

At that very time Hârîta, the son of Jâbâli, came past on his way to bathe in the lake. Seeing my plight, he pitied me, took me to the lake and with his own hand forcing a few drops of water into my mouth, brought life back to me. After Hârîta had bathed and worshipped the setting sun, he brought me to the hermitage of Jâbâli, who looked at me and said 'He is reaping the fruit of his own misconduct.' All his disciples besought him to explain what these words meant. He dismissed them to perform their evening devotions and when they again gathered round him, he began.

Jâbâli (whom the parrot reports to S'ûdraka) speaks.

In Ujjayinî, there ruled a king named Târâpîḍa, who, placing the responsibility of government on his Brâhmaṇa minister S'ukanâsa devoted himself to many exercises and pleasures. To fill his cup of happiness to the brim, only one thing was wanting. He had no son. His queen was Vilâsavatî. One day he found her lying on her couch plunged in deep grief. When to his inquiries she gave no reply, her favourite attendant told the king that, going to worship Mahákâla on the 14th day of the month, she had heard the priests in the temple recite those painful words of the Mahâbhârata that there is no heaven for the sonless. The king said to Vilâsavatî that all things that happen to mortals are the results of their actions in past lives, asked her to be firm and righteous and comforted her with the words that a virtuous life is bound to bring its own reward.

The king once saw in a dream in the early morning the full moon entering into the body of his queen Vilâsavatî as she lay asleep on the terrace of the palace. Rising he sent for S'ukanâsa and told his dream. S'ukanâsa too had a dream in which he saw a Brâhmaṇa of noble bearing, place a lotus (Punḍarîka) in the lap of his wife, Manôramâ. S'ukanâsa knew that dreams seen in the early moring never deceive and cheered the king and queen with the prediction that a son would be born to them.

In course of time, Vilâsavatî gave birth to a son. The whole city, from the king to the peasant, went in for a round of pleasures and rejoicings. About the same time Manôramâ bore a son to S'ukanâsa. As suggested by the dream, the king's son

was named Chandrâpîḍa and S'ukanâsa called his son Vais'ampâyana. When Chandrâpiḍa grew up, the king had built for him outside the city, a hall of learning, where he kept him together with Vais'ampâyana in charge of teachers accomplished in all arts. The king and queen often went there to inquire into their son's progress. Chandrâpîḍa soon excelled in every art and manly exercise. Vais'ampâyana who was not far behind his friend in attainments, was bound by the closest ties of friendship to the prince.

When ten years had been spent under teachers and when the prince was sixteen years old, Târâpîḍa sent Balâhaka, the chief of his army, to bring home the prince. With Balâhaka the king sent, for Chandrâpîḍa's use, a wondrous horse, sprung straight from the sea, which he got as tribute from the king of the Pârasîkas. Its name was Indrâyudha and when Chandrâpîḍa saw it, he was rather unwilling to mount it, thinking that some higher being was enduring its curse in the form of the horse. Chandrâpîḍa, hearing the horse neigh as if beckoning him to mount, rode it and came to the palace. The king received him with open arms and embraced Vais'ampâyana also. Then Chandrâpîḍa saw his mother, then his father's minister and then he went on to the palace meant for his residence. Once the chamberlain Kailâsa brought him a serving girl from the queen Vilâsavatî who recommended her very strongly. Her name was Patralekhâ and she was the daughter of the king of Kulûtas and was taken a captive when Târâpîḍa stormed the Kulûta capital. The girl from that day became Chandrâpîḍa's loved and trusted personal attendant.

After a few days, Chandrâpîḍa, to whom S'ukanâsa addressed a few weighty words of wise counsel, was installed as a Yuvarâja and was sent with a suitable force on an expedition for the conquest of the world (Digvijaya). For three years he wandered over the earth, beginning from the east. He took Suvarṇapura, the capital of the Kirâtas near Kailâsa. One day while there, he mounted Indrâyudha and set out to hunt. He chanced to see a pair of Kinnaras that fled at the sight of him and Chandrâpîḍa, hotly pursuing the pair was soon left alone. The Kinnaras mounted the top of the mountain and were out of his reach. Then he drew his rein and marvelled at his folly which led him to pursue the Kinnaras. He turned his horse's head and set out

on the return journey with misgiving as to how he was to find his way back. He soon came to a beautiful lake called Achchhoda, at the sight of which he felt that his pursuit had not altogether been fruitless.

He rested on the banks of the lake and refreshed himself and his horse, when he heard coming from the northern bank of the lake a strain of unearthly melody mingling with the sound of a lute. Chandrâpîḍa mounted his horse and made for the northern bank. There he found a temple of S'iva and bending low before the five-faced image of the god, a maiden, wondrous white, from whom proceeded the enchanting lay. The prince sprang down from his horse and waited till the song should cease. When it came to an end the maiden came forward and welcomed the prince. Chandrâpîḍa told her who he was and how he came there. When he pressed her in return to tell her story, she wept bitterly. But when Chandrâpîḍa blamed himself for preferring that painful request, she steadied herself and bade him hear why she had resigned worldly pleasures.

The story of Mahâs'vetâ.

There were fourteen families of Apsarases, sprung from the moon, nectar, the sun &c. The 13th and 14th families sprang from the Gandharvas who married the two daughters of Daksha, named Muni and Arishṭā. Muni had sixteen sons of whom Chitraratha was the best. He obtained dominion over all the tribes of Gandharvas and dwells in the Kimpurshavarsha on Hemakûṭa. He made this forest and named it after himelf (Chaitraratha), caused the Achchhoda lake to be dug and established this image of S'iva. Arishṭâ bore 6 sons of whom Haṁsa was placed by Chitraratha, his cousin, at the head of the second Gandharva tribe. He too dwells on Hemakûṭa and married Gaurî, an Apsaras descended from the moon. Of these too (Haṁsa and Gaurî) I am the only child, called Mahâs'vetâ because I was so fair. I grew up in the palace when youth soon pervaded all my limbs.

One spring day I came to this lake to bathe when I was drawn by a rich fragrance like that of no earthly flower, to a part of the grove where I beheld a young sage of peerless beauty who wore as his ear-ornament the flower the fragrance of which had drawn me. At the sight of him love for him subdued me. When I bent low before him in reverence, he too was smitten with love for me. I approached his companion

and inquired of him as to who the youth was and how he got the wonderful flower. He said "Lakshmî herself one day saw S'vetaketu when he bathed in the Mandâkinî, longed for his beauty and bore him a son, who was given by her to S'vetaketu who named him Puṇḍarîka. While going to worship S'iva, the goddess of the Nandana wood herself gave Puṇḍarîka the flower which I persuaded him to put on his ear." As we talked, Puṇḍarîka placed the fragrant flower on my ear. At the touch of my cheeks, he became confused and did not know that he let fall the rosary. I took it up and threw it round my neck. At that moment, being called by my mother I went away unwillingly to bathe. Puṇḍarîka, being chid by his friend, pressed me to give back his rosary and I gave him my necklace, which he did not perceive as his eye was riveted on my face. Then I went home and mounted the palace terrace. My betel-bearer Taralikâ came and told me that Puṇḍarîka of whom I was thinking had followed her secretly and after many questions handed over to her a love-message written on a piece of his bark garment. I read the message which cunningly suggested his love. In the evening Puṇḍarîka's friend Kapinjala came to me with an abashed face and told me of his friend's sad condition. Kapinjala told me that his friend lay concealed in a remote corner of the bank of the lake, that his rebukes made no impression upon Puṇḍarîka and when all the cooling appliances did not relieve Puṇḍarîka's love-fever, he came to me. At that moment, a visit from my mother was announced and Kapinjala hurriedly departed. My mother who had heard that I was ill came and went away. My heart was tossed about by contending emotions of regard for parents, maidenly modesty and intense love for Puṇḍarîka. When Taralikâ besought me to abandon a restraint that might cost me my life, I set out with her to meet my love Puṇḍarîka. As I neared the place, I heard the loud lamentations of Kapinjala upbraiding his friend for leaving him. Distracted by fear, I ran to the spot and saw the lifeless body of Puṇḍarîka.

Break in Mahâs'vetâs tale.

As she called up the dreadful incidents of the past, Mahâs'vetâ fainted away. Chandrâpîḍa supported her as she fell and fanned her with the corner of her garment. When she came to herself Chandrâpîḍa besought her not to proceed with the story. But she went on.

Mahâs'vetâ resumes her tale.

I resolved to die and asked Taralikā to prepare a funeral pyre. At these words, I saw a majestic figure descend from the moon who took up the body of Puṇḍarîka, and said to me 'Mahâs'vetâ, you must live, for you will meet him again.' So saying he flew in the sky and Kapinjala followed him in wrath. Since hope is strong, I took the jar, the barkgarment and the rosary of Puṇḍarîka, turned my back upon the world and crept to this temple of S'iva, not minding my father who came to take me home.

End of Mahâs'vetâ's tale.

Having told her sorrowful tale, Mahâs'vetâ covered her face with the corner of her garment and sobbed aloud. Chandrâpîḍa was melted with pity for her. He besought her to take comfort and on no account to think of putting an end to her life, which would be a useless proceeding. He reminded her of many of the wives of gods and heroes such as Rati, Pṛithâ, Uttarâ &c, who had survived the death of those dearest to them. Besides the words of the divine figure were a source of assurance. Chandrâpîḍa then asked Mahâs'vetâ where her friend Taralikâ was. She replied "Chitraratha married Madirâ born of the race of Apsarases that sprang from the moon. They have a daughter, Kâdambarî, my dearest friend, who to the dismay of her parents persists in her resolve not to marry so long as I am in my desolate condition. This very morning, at the request of Chitraratha and his queen, I sent Taralikâ to Kâdambarî with an entreaty that she should not oppose her father's will." After this Chandrâpîda fell asleep on his couch.

In the morning Taralikâ came back with a Gandharva youth, Keyûraka, who told Mahâs'vetâ that Kâdambarî would by no means be turned from her resolve. Mahâs'vetâ sent Keyûraka away saying that she would come herself. At the request of Mahâs'vetâ, Chandrâpîḍa accompanied her to Hemakûṭa. When they reached it, they went to Kâdambarî's apartments. When Kâdambarî and Chandrāpîḍa came face to face, love for each other entered their hearts. Kâdambarî herself washed the feet of Mahâs'vetâ and Madalekhâ, Kâdambarî's friend, the feet of Chandrâpîḍa. Mahâs'vetâ told Kādambarî who Chandrâpîḍa was and pressed her to give betel to him, which she did very bashfully. Mahâs'vetâ went away to see Kâdambarî's parents

and Chandrâpîḍa was accommodated in a mansion on a pleasure-hill near Kâdambarî's palace. Chandrâpîḍa and Kâdambarî passed the day in looking at each other. At the approach of evening he saw Madalekhâ coming accompanied by Keyûraka and Taralikâ, who brought with her a necklace which originally was given by the sea to Varuṇa who gave it to the father of Kâdambarî. When Madalekhâ pressed him, Chandrâpîḍa wore the necklace. When at the approach of night, the moon bathed all objects in her silvery light, Keyûraka announced to Chandrâpîḍa the arrival of Kâdambarî, who came attended by a scanty retinue and dressed in simple white dress. They talked for some time and Chandrâpîḍa answered all her queries concerning Chandrâpîḍa's parents and Ujjayinî. Then she went to her own chamber.

In the morning Chandrâpîḍa called upon Kâdambarî and through Mahâs'vetâ expressed his anxiety to re-visit his followers. Kâdambarî permitted him to do so and sent some of her own people to escort him to his camp. He found his followers near Mahâs'vetâ's hermitage, who came tracing the marks of Indrâyudha's feet.

Chandrâpîḍa who passed a sleepless night, was comforted by seeing in the morning Keyûraka coming. The latter brought with him a message from Mahâs'vetâ that Kâdambarî was ill. When Chandrâpîḍa, accompanied only by Keyûraka went to his stables and learnt from him the state of Kâdambarî, he placed Vais'ampâyana in charge of his camp and with a guard of picked horsemen made rapidly for Hemakûṭa, placing Patralekhâ behind himself on Indrâyudha. On arrival, he found Kâdambarî in an arbour on the shore of a lake in the palace garden endeavouring by every means to allay the fever of love that was consuming her. Keyûraka introduced Patralekhâ to the princess. Chandrâpîḍa tested Kâdambarî's heart in a speech of double meaning. Kâdambarî herself did not reply. Madalekhâ replied in a strain similar to Chandrâpîḍa's. The latter after a long talk with Mahâs'vetâ again took leave, leaving Patralekhâ behind at Kâdambarî's request.

On his return to camp, Chandrâpîḍa found that a messenger from Târâpîḍa had come with a letter in which the king orderd him to set out for Ujjayinî without delay. He at once gave the order for departure; but he first enjoined Meghanâda son of

Balâhaka to wait for the arrival of Patralekhâ and charged him with a message for Kâdambarî to be entrusted to Keyûraka who would escort Patralekhâ. Leaving Vais'ampâyana in charge of the camp with orders to follow slowly, he set out for Ujjayinî, where his unexpected arrival caused great joy to all. A few days afterwards Meghanâda and Patralekhâ returned. Chandrâpîḍa took her apart and questioned her closely with regard to her stay in Kâdambarî's palace.

In the midst of Patralekhâ's account as to how Kâdambarî disburdened her heart to her and how she (Patralekhâ) entreated her to allow her to go away and fetch Chandrâpîḍa, the tale comes to an abrupt conclusion.

The story continued (by Bâṇa's son).

Patralekhâ earnestly added that her lord Chandrâpîḍa would treat Kâdambarî with more consideration. Day and night Chandrâpîḍa was tormented with the pain of separation and his perplexity as to how he could leave Ujjayinî.

One day while he was walking along the banks of the Siprâ, he saw a troop of horsemen on the opposite bank, the foremost of whom was Keyûraka. As soon as he contrived to be alone with Patralekhâ and Keyûraka, he asked Keyûraka what message he had brought from Kâdambarî. Keyûraka gave such a harrowing description of Kâdambarî's state, that Chandrâpîḍa fainted away. When he came to himself he resolved to return to Kâdambarî as soon as possible.

In the morning he heard that his camp had come as far as Das'apura. He thought of consulting Vais'ampâyana; and bade Meghanâda to escort Keyûraka and Patralekhâ as far as Mahâs'vetâ's hermitage. Patralekhâ he sent as an earnest of his own intention to follow and entrusted to her a loving message for Kâdambarî. When they had gone, Chandrâpîḍa went to his father for permission to go to meet Vais'ampâyana. His father broached the subject of Chandrâpîḍa's marriage. When night fell, he set out to meet Vais'ampâyana. When he rode into the camp and enquired for Vais'ampâyana's tent, he got the reply 'how should Vais'ampâyana be here?' By the time he reached the centre of the camp, the chiefs gathered round him, besought him to dismount and under the shade of a tree told him the story of what had befallen Vais'ampâyana who they assured him was not dead. When Chandrâpîḍa went

away, Vais'ampâyana had asked his soldiers to bathe in the holy Achchhoda lake before setting out. As he strolled along the bank of the lake, a great change came over Vais'ampâyana, who stood motionless before an arbour, until losing all self-control, he sank down and wept bitterly. He seemed to recognise something and as if seeking what was lost. To all their entreaties to come away he remained obdurate and at last they left him there at his own earnest entreaty.

Chandrâpîḍa on hearing this strange story was greatly pained. He was comforted, however, by the thought that this would be a good reason for asking leave to go in search of Vais'ampâyana. Chandrâpîḍa came back to the city and learnt that Târâpîḍa had gone to S'ukanâsa to comfort him. Chandrâpîḍa entered the minister's house and sat down, distressed by Manoramâ's loud laments. Târâpîḍa hinted that Vais'ampâyana's conduct was due to some fault of Chandrâpîḍa, when S'ukanâsa protested against such injustice to the prince and angrily said that the whole blame lay with his son, an ungrateful reprobate. Chandrâpîḍa then besought leave to go in search of Vais'ampâyana as the only atonement for the fault his father had ascribed to him. Târâpîḍa gave the permission and bade S'ukanâsa to find out a lucky day for the prince's departure. Chandrâpîḍa secretly ordered the astrologers to say that the next day was lucky. They told him 'As the aspects of the planets stand you ought not to go; but the will of the prince is the most proper time.'

Next morning, Chandrâpîḍa's mother performed for him the usual auspicious ceremonies and bade him a loving farewell. Then he saw his father who ordered him to perform his mission and return as quickly as possible. Then Chandrâpîḍa set out and rode day and night regardless of hunger, thirst and weariness until he was overtaken by the burst of the rains.

When he had done two-thirds of his journey he met Meghanâda who had been sent by Keyûraka, despairing when the rains broke that Chandrâpîḍa would overtake him. Sad at heart, Chandrâpîḍa rode on and reached Achchhoda, where he posted his guardsmen on four sides of the lake and advanced alone on horseback. But nowhere could he see any trace of Vais'ampâyana. Perplexed he went to Mahâs'vetâ's hermitage, where he found the holy maid seated at the entrance of her cave, weeping bitterly and supported by Taralikâ. To his eager inquiries as

to whether some great evil had befallen Kâdambarî, Mahâs'vetâ replied in broken accents.

"When I heard from Keyûraka that you had left Hemakûṭa, I came back here and practised severer austerities. I saw here a Brahmin youth who was ever gazing at everything about him as if he searched for something lost. When he saw me, a great change came over him and he seemed to recognise me, though I had never seen him before. He addressed me with sweet words of love. I, whose heart had renounced all worldly things since Puṇḍarîka's death, hurriedly went elsewhere and charged Taralikâ to keep him away from me. A few days afterwards, as I lay one night sleepless on my bed, he crept to my side and asked me to yield myself to him. I cursed that wanton youth 'become a parrot' and he fell lifeless on the ground. It was then that I learnt from his weeping attendants that he was your friend."

When Mahâs'vetâ finished her tale in silent tears, Chandrâpîḍa's heart broke and he fell dead on the ground. While Mahâs'vetâ, Taralikâ and the prince's followers wept over Chandrâpîḍa's lifeless body, Kâdambarî attended by Keyûraka and Madalekhâ and holding Patralekhâ by the hand, stepped in their midst. When her eyes fell on Chandrâpîḍa's senseless body, she fell forwards on the ground. Patralekhâ also fainted. After Kâdambarî came to herself, she ordered Madalekhâ to prepare the funeral pyre. After giving directions for the disposal among her friends of her pet flowers and animals, she clasped Mahâs'vetâ and said 'dear friend, you have a hope that enables you to bear torments worse than death. With me it is different; so farewell.' As she spoke, she sat down and placed Chandrâpîḍa's feet in her lap. At the touch of her hands, there streamed from the body of Chandrâpîḍa a great light and immediately a voice in the sky declared "child Mahâs'vetâ, Puṇḍarîka's body is incorrupt in my world and awaits the day that will reunite you. Chandrâpîḍa's death is the result of a curse. Till the curse is wiped off, guard the body and preserve it with care till that happy meeting."

Hearing this all stood motionless like statues. Patralekhâ rose from her swoon and ran towards Indrâyudha, whom she took from his keeper's hand and plunged into the lake with it. No sooner had they disappeared beneath the waters than there

rose from the lake a young ascetic that ran to Mahâs'vetâ who recognised him to be Kapinjala. He narrated his tale as follows:—

"The person, who took away Puṇḍarîka's body, said to me when he reached the world of the moon where he placed it:—'Know me to be the moon. Puṇḍarîka, when yielding up his life through love, cursed me who had done him no harm, that I might endure more than once in Bharatavarsha the pangs of ungratified love. I, indignant at the unjust curse, cursed him that he would share my joys and sorrows with me. When anger passed away, I recollected that Puṇḍarîka was the chosen husband of Mahâs'vetâ who belonged to my race. He and I must, to fulfil the curse, live at least twice in the world of men. Therefore I brougt his body here, where it will be kept free from corruption. Tell this to S'vetaketu (Puṇḍarîka's father), whose power is great and who may devise some remedy.' As I (Kapinjala) passed along the heavenly path blinded by grief for my friend, I unfortunately ran over a choleric semi-divine being who cursed me 'In this broad sky, you ran over me like a horse; so be a horse.' I fell at his feet and told him my sad tale. He became soft and said 'the curse must be fulfilled. It shall last till the death of him whose horse you may become. Then bathe and you will be free.' Being further requested by me he said 'the Moon is about to become the son of Târâpîḍa and your friend Puṇḍarîka will be the son of his minister, S'ukanâsa. You will be the horse of the prince'! He ended and I fell into the sea, whence I emerged as a horse. But I did not forget the past; that is why I brought the prince in pursuit of the kinnaras to this lake. The youth you (Mahâs'vetâ) unknowingly cursed was Puṇḍarîka himself."

At these words, Mahâs'vetâ fell to the ground. Kapinjala bade her not to blame herself and told her that the end of her trials was near. He knew nothing of Patralekhâ. He flew into the sky to go to S'vetaketu to inquire what birth Vais'ampâyana (or Puṇḍarîka) was passing through.

Kâdambarî and Mahâs'vetâ resolved to wait where they were in expectation of the fulfilment of the promise made to them by the heavenly voice. As days passed on, Chandrâpîḍa's body showed no sign of corruption and Kâdambarî gaining confidence sent Madalekhâ to her parents to inform them of what

had happened. Meghanâda informed Kâdambarî that messengers had come from the parents of Chandrâpîḍa and wanted to see the body of the prince. Kâdambarî sent back with them Tvaritaka, a follower of the prince, who would bear personal testimony as to what had happened.

Vilâsavatî, anxious for her son's safe return, had been to the temple of the Mâtṛis and saw the messengers coming. When they said that they had seen the prince and that Tvaritaka would tell the rest, she fainted. Târâpîḍa came to the spot and called upon Tvaritaka to tell his tale. But when he came to speak of the bursting of Chandrâpîḍa's heart, the king would hear no more and ordered the funeral pyre to be prepared. When Tvaritaka loudly called out and told the whole tale, the king turned to S'ukanâsa, who forgetting his grief for his son Vais'ampâyana, comforted him. The king resolved to go where his son's body was and set out followed by all his people save a few left to guard the city. When he reached the lake, he saw Meghanâda coming who assured him that the prince's body grew more beautiful day by day. The king came on to Mahâs'vetâ's cave. Kâdambarî swooned as she saw the parents of Chandrâpîḍa entering. When Vilâsavatî saw her son beaming with a strange radiance, she pressed the senseless form of her son and uttered loud lament. Târâpîḍa comforted her saying that Chandrâpîḍa was something more than the son they loved and asked Vilâsavatî to look to Kâdambarî who was in a swoon. When Kâdambarî came to herself, she saluted the king and queen. Then Târâpîḍa withdrew from the cave and without entering his royal camp built for himself a hermitage, where with his queen, S'ukanasa and Manoramâ he remained awaiting the conclusion of the strange chain of events.

End of Jâbâli's tale to his pupils.

When Jâbâli had told so much, he said with a smile 'I have been led further than I meant. You have seen how he who by his own misconduct, became Vais'ampâyana, son of S'ukanâsa, has now become the parrot.'

As the sage spoke, I (parrot) became Vais'ampâyana in everything including my love for Mahâs'vetâ, except a human form. I, rash as ever, asked the sage where Chandrâpîḍa was, when the sage frowned and told me to wait till my wings grew. Hârîta asked his father to explain how one who was

born a *muni* fell completely under the power of love as I had done. Jâbâli reminded him of my original birth from Lakshmî who conceived at the mere sight of the sage S'vetaketu and quoted the scripture which declares that as the parent is, so the son must be. 'Puṇḍarîka remains' the sage added 'what he was in his former birth and this, his second life on earth, will be as short as his first one. Then the curse will end and an eternal life would be his.'

I asked Jâbâli how I, a mere parrot, could hope to do deeds by which I could secure eternal life. But as dawn was at hand the sage rose to perfrom his morning duties. Hârîta having placed me on his couch went to perform his duties, but re-entering cheered me whith the news that Kapinjala had come to see me. Kapinjala took me in his arms and wept. He told me that when he was freed from the birth of a horse, he went to S'vetaketu. The sage told him (Kapinjala) that all the fault was his (sage's) as he ought to have engaged in the work that would have secured a happy long life to his son. The sage had first refused permission to Kapinjala to see me (Puṇḍarîka-parrot); but he afterwards told him that Puṇḍarîka had become a parrot, had come to the hermitage of Jâbâli and recovered the memory of the past. Kapinjala added 'Now I am sent by S'vetaketu and your mother Lakshmî, that are both engaged in the sacrifice that is to work your bliss, to implore you to remain in the hermitage until the sacrifice is finished.' Soon after Kapinjala left me, renewing the injunction not to leave the hermitage for some time.

When I found that my wings were grown, I one day secretly flew away from Jâbâli's hermitage towards the north where the body of Chandrâpîḍa was and where I thought I would see Mahâs'vetâ. Soon I felt exhaustsd and fell asleep on the low boughs of a tree. I awoke to find myself caught in a net with a wild man standing before me. I entreated him to set me free, but he replied "I am a Chanḍâla; still I did not catch you for your flesh. I am one of the many hunters employed by the daughter of our king to find out a wonderful parrot which she has heard has escaped from Jâbâli's hermitage. I shall take you to her, who will do with you just as she pleases". When I thought how I, a *muni* and son of S'vetaketu, was doomed to associate with Chânḍâlas I cursed the day I was born. The Chânḍâla took me to his mistress, who clapped me in a wooden cage. I resolved

from that moment to hold my tongue and to starve myself. But being entreated by her to take fruits and water, I did so; still I kept an obdurate silence. One day I saw myself placed in a golden cage. Your Majesty (king S'ûdraka) has seen the Chandâla princess. Who she is, why she calls herself Chandâla or why she brings me here, I know as little as your Majesty does.

End of the Parrot's tale.

Then the king (S'ûdraka) bade the Chandâla girl to come forward. She addressed the king as follows:—'Light of the world, husband of Rôhiṇî, joy of the eyes of Kâdambarî, Moon, you have heard the story of your former birth and of this perverse one. It was by S'vetaketu's order that I, his mother Lakshmi, imprisoned him to save him from falling into further degradation by disobeying his father's express orders. In order to avoid the contact of people, I became a Chandâla girl. The time has come and I have brought you together; cast aside with these earthly bodies, the pains of birth, disease and death and live happily together.' So saying she flew into the sky.

At these words, the heart of S'ûdraka became again full of the old hopeless longing for Kâdambarî. Thus had Puṇḍarîka's curse been fulfilled and the moon had felt in two lives the pangs of unsuccessful love. Afflicted by the torment of love, life left the mortal body of S'ûdraka.

One day, when the spring had doubled Kâdambarî's torment, she threw her arms round the neck of the senseless form she had so long tended and clasped it close. At her touch, the body moved and returned her embrace. Chandrâpîḍa addressed her "The touch of your arms has brought me back to life. To-day the curse is over. I have cast off the body I wore as S'ûdraka; this body (as Chandrâpîḍa) I shall ever cherish, because in it I pleased you. This world and the world of the moon are open to you. Nor am I alone free from curse.' As he spoke, Puṇḍarîka descended from the sky in the same dress that he wore when he died for his love of Mahâs'vetâ. Seeing him, Kâdambarî ran to Mahâs'vetâ with the glad news. Keyûraka went to Hemakûṭa to congratulate Chitraratha and Haṁsa; and Madalekhâ to Târâpîḍa. Târâpîda with his queen saluted Chandrâpîda as their son and the Lord of Night. Kapinjala came with a message from S'vetaketu that he had abandoned all

claim to Pundarîka's filial duty in favour of S'ukanâsa. In the morning, the parents of Kâdambarî and Mahâs'veta came and the hermitage was deserted at their suggestion in order that the marriage of Kâdambarî and Chandrâpîḍa might be celebrated with due pomp.

One day Kâdambarî enquired as to the fate of Patralekhâ. She learnt that she was Rôhiṇî, who had followed her lord when he first descended from heaven but had been forbidden to accompany him in his birth as S'ûdraka.

When Chandrâpîḍa's happy marriage with Kâdambarî was accomplished, he set out for Ujjayinî. He placed Puṇḍarîka on the throne and attending upon his parents who had left all to follow him, he dwelt with Kâdambarî, at one time in Ujjayinî, at anothar time on Hemakûṭa, and again in the world of the moon. From that time forward, the Moon and Kâdambarî, Kâdambarî and Mahâs'vetâ, Mahâs'vetâ and Puṇḍarîka, Puṇḍarîka and the moon were never separated and lived happily together in supreme bliss.

Appendix II.



Appendix III.